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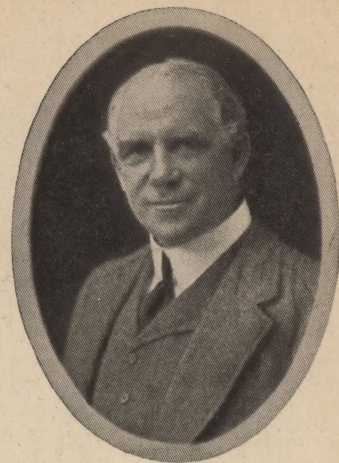
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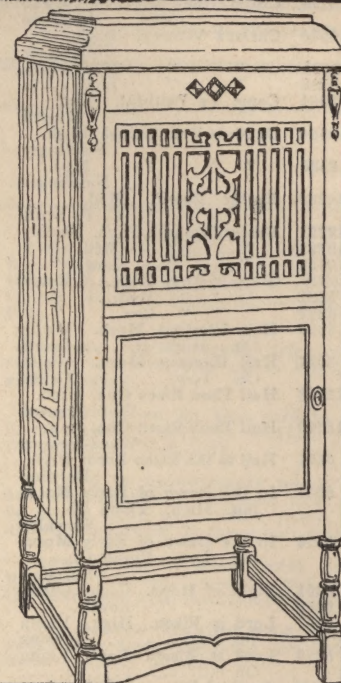
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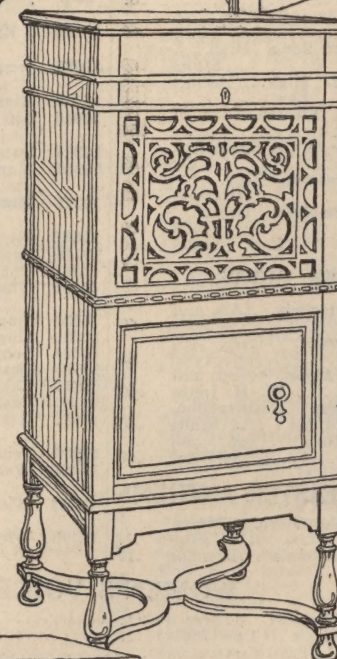
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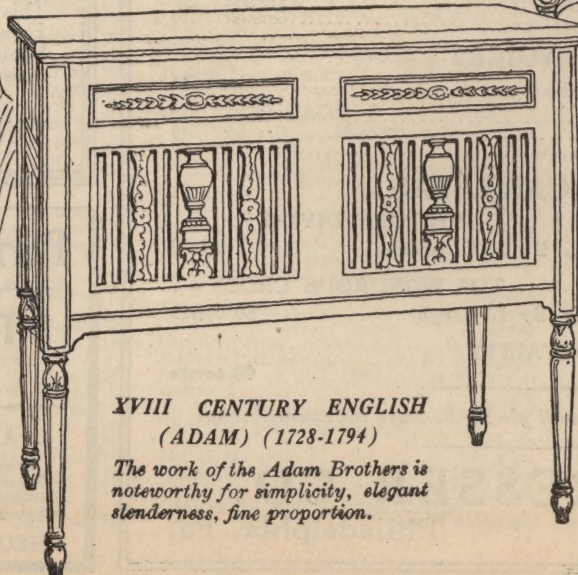
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVIII No. 3

MARCH 1920

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THEODORE PRESSER CO., Publishers,
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The World of Music

Moritz Moszkowski, the eminent composer, is suffering with throat trouble at Paris, and is considered seriously ill.

Jaques-Daleroze, the French lecturer on Rhythm, has postponed his projected tour in the United States. Present conditions of transport, etc., have made so many difficulties that his manager thinks it wise to wait until conditions are normal.

American copyrights in Finland, upon musical and literary productions, which were forfeited during the war because of the interruption of mail service, are shortly to be restored.

The will of the late Horatio Parker, disposing of property to the amount of \$30,000, has been probated. Each of his three daughters receives \$100, and the residue is bequeathed to his widow, Anna Parker.

The Paris Opera was filled to overflowing with the Opera artists and their friends and sympathizers at a meeting held there on January 10th. The artists are on a "strike." A celebrated French composer, who notified the strikers not to use any of his compositions at their meeting, was hooted in derision by the artists when mentioned by one of the speakers.

The Boston Symphony Orchestra announces two concerts for school children, to be held in the afternoon after school hours, and to include the best music. The tickets will be on advance sale at a small price for the children before they are available for the general public.

Luigi Illica, the late Italian librettist, was a victim of the recent war. He had never recovered from the results of an accident while on service at the Italian front. Though a man of over sixty, he volunteered for duty as a corporal of artillery.

The new Lord Mayor of London, Sir Edward E. Cooper, is an organist and an accomplished musician.

Anton Door, pianist and teacher of Vienna, died on November 7th. Up to 1902 he was a member of the Vienna Conservatory and among his pupils were such notable artists as Felix Mottl, Zemlinsky, and Fischhoff.

"Zaza" Leoncavallo's opera, was produced at the Metropolitan, New York City, on the 17th of January, with Miss Geraldine Farrar in the title role. It was enthusiastically received.

Paderewski, who had resigned the premiership of Poland, has been induced, it is said, to reconsider. This rumor is offset by another which places Skliski with a coalition cabinet to fill the vacancy.

Iolanthe, the graceful light opera of Gilbert and Sullivan, was performed in mid-season by the Society of American Singers with great appreciation from a large audience in New York.

It is all but acknowledged that "Michael Dvorsky," the mysterious Spanish-sojourning composer, and Josef Hofmann, are one and the same person. "Dvorsky" is the equivalent in Russian, of "Hofmann" in German.

Mrs. Reginald de Koven, wife of the late composer, is said to be a convert to spiritualism.

The People's Choral Union, founded by Dr. Frank Damrosch nearly thirty years ago, gives classes in sight singing throughout the city of New York, at the moderate price of ten cents a lesson. Those who take the course are fitted to sing part songs, and choruses readily and accurately at sight.

Mme. Schumann-Heink, the great contralto, is reported ill at her home in San Diego, Calif. THE ETUDE's sincere wishes for speedy recovery.

The strike of artists at the Paris Opera, which closed the house on January 2, is said to be at an end, concessions having been made on both sides.

Petitions urging the repeal of the war tax on music are being sent in to Congress from all over the country.

Naïl, the opera of Mr. Isadore de Lara, is the only opera in English given so far during this season in London.

Patience, of Gilbert and Sullivan, has experienced a successful revival in London within the last few weeks. It was preceded the previous week by the "Yeoman of the Guard," a less well-known opera by the same composer and librettist.

The famous Handel Festival will take place in London in June at the Crystal Palace. The last Festival was held in 1912. Sir Frederick Cowen will conduct.

The Mystic Trumpeter, a work for chorus and orchestra by Mr. Hamilton Harty, the English Composer, was given with great success by the Philharmonic Society at Belfast recently. The poem of which the work is a setting, is by Walt Whitman.

Franz Neumann, is the new conductor of the Czech Opera at Brunn, Czechoslovakia. He was formerly conductor of the Opera at Frankfurt a/M. Opera is thriving at Brunn, and the house is filled every night to hear the operas of Czech composers, such as Dvořák, Kricka, Smetana, Fibich and Foerster.

John Alden Carpenter's Symphony was performed in New York on Sunday, January 11th. It achieved a great success.

A new process of "doubling up" is being adopted by the London Concert Halls, two concerts being given on the same afternoon, one early, and the other immediately following it.

A Prize of Two Hundred and Fifty Dollars for the best American band piece, has been offered by Edwin Franko Goldman, conductor of the Goldman Band. Victor Herbert, Percy Grainger and Lieutenant John Philip Sousa will be the judges in the contest. The compositions must be in before May 1st. The winning work will be performed in June at Columbia University. Address the Goldman Band, Columbia University, New York.

Mme. Galli-Curci, the coloratura soprano, has recently been granted her divorce.

John D. Rockefeller, Jr., has contributed funds for a series of free concerts at the Metropolitan Museum in New York City.

Dr. Carl Elias Dufft, the baritone, passed away at his residence at Mt. Vernon, N. Y., on January 9th. He was well known in this country and abroad and had the reputation of having sung in every state of the Union. He was educated as a physician, but his voice led him into professional paths as a musician. He belonged to many clubs and organizations. He leaves a wife, son and two daughters.

Chamber Music for amateurs is a growing activity in music in England. In every musical journal there are advertisements for amateurs of the various instruments to practice and play chamber music for pleasure.

Rosa Raisa, the dramatic soprano, has taken out her first American papers, and will become a citizen of the United States. She was born a Russian-Pole.

Pauline Hall, well known to a former generation as a light opera star, is dead.

Grand Opera in the public schools is the latest activity in musical affairs for the people in New York.

A class in community song leading has been formed in Oakland, Cal., that may be drawn upon as occasion arises for well-drilled conductors of communal music.

Caruso's new baby girl is to be named "Gloria," and her god-parents are the Marchese and the Marchesa Cappelli.

The Boston Handel and Haydn Society has just celebrated the 105th anniversary of its founding.

Marie Van Zandt, once a noted opera star, is dead at her home in Cannes, France. After a successful operatic career which embraced tours all over this country and Europe, she married Professor Tcherinova, and retired from the stage.

Choir competitions have been held recently in South Africa by the native choirs with astonishing results. These people who were so short a time ago mere savages, engage in part singing with delightful ease and musical sense. They are good sight readers, thanks to the thorough training which has been part of the educational efforts of those who have had their welfare in hand.

The Thirty-fourth season of the London "Sunday Popular Concerts" began this winter with the giving of its eight hundredth performance.

The newest use for music is an electrical device that plays music in the hen house continuously. It is said to keep the hens so alert that more egg-laying is the consequence.

The second meeting of the Musical Alliance of the United States was held in the latter part of November in New York City. Many musicians of national reputation were present, and enthusiastic interest was manifested in the plans proposed for the advancement of musical projects.

Major Henry Lee Higginson, the former patron of the Boston Symphony Orchestra at the time of the Muck incident, left nothing in his will to the Symphony, but his musical library, in trust to his manager, Charles Ellis. It has been rumored that had it not been for the storm aroused in this country by the treacherous activities of the leader of the Symphony, Muck, and the disapproval of Major Higginson's defence of him, the latter would have endowed the Boston Symphony Orchestra with the whole of his great fortune.

It is announced that Richard Strauss has made an adaptation of a poem by the Viennese poet, Hugo von Hoffmannsthal, the librettist of Strauss' opera, Elektra.

Atlantic City, N. J., is to have a Symphony Orchestra of its own in the near future.

It is said that the late Andrew Carnegie contributed to the purchase of 7,689 organs for churches which stood in need of them. He spent in this one charity an aggregate of \$6,298,309 in all. He is quoted as having said that he would not endorse all that the clergymen spoke from their pulpits, but he would stand for every note played by the organists.

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The Test of Time

To have written one masterpiece in a lifetime is an accomplishment given to so few men that those favored few are well entitled to all the honors that mankind can bestow upon them. The poet Grey has been belittled because his one claim to fame was his "Elegy in a Country Churchyard." On the other hand, when we consider the awe-inspiring, never-ending procession of souls down through the centuries, we have had but one Grey.

In music there are numberless masters whose fame rests upon one full outpouring of the soul into immortal chalices. Indeed when we scan the catalog of musical art we find only a very few who have left more than a mere handful of works destined to stand the test of time. We know Adam because of *Noël*; Auber for *Fra Diavolo*; Balfe for the *Bohemian Girl*; Borodin for *Prince Igor*; Cramer for a few etudes; David for *Le Desert*; Ernst for the *Elegie*; Field for a few nocturnes; Flotow for *Martha*; Gottschalk for *The Last Hope*; Halevy for *La Juive*; Kullak for the *Octave Studies*; Leoncavallo for *I Pagliacci*; Litolff for *Robespierre Overture*; Mascagni for *Cavalleria Rusticana*; Nicolai for *The Merry Wives of Windsor*; Offenbach for *The Tales of Hoffman*; Ponchielli for *La Gioconda*; Scharwenka for the *Polish Dance*; Thomas for *Mignon*. Yet the works of these composers, taken as a whole, would make catalogs running up into the thousands.

Probably the composer whose complete works have best stood the test of time is Chopin. That is, Chopin could claim a larger proportion of his compositions that have remained in demand than any other composer. Of his eighty-six works (twelve without opus numbers) there are very, very few that artists would consent to have thrown into the discard as they readily would push aside some of the less inspired compositions of some of the other great masters. Consider, for instance, his incomparable *Opus 10*—the *Twelve Etudes*. All of these works are played by present-day pianists—some more frequently than others, of course, but not one of this set could be sacrificed. Some of these deserve more frequent performance—the beautiful Number Three, really an exquisite nocturne; the fairy-like Number Seven; the dramatic Number Nine; the intricate Number Eleven. The same might be said of the second set of *Etudes*, *Opus 25*. Indeed, one might go through the entire Chopin catalog and only here and there could one find a work which might be dispensed with. Chopin certainly mastered the art of avoiding that mediocrity which leads to oblivion.

A Loss to American Musical Art

JANUARY, 1920, marked two of the greatest of losses to American musical art in the passing of Horatio W. Parker and Reginald De Koven.

Both Parker and De Koven were splendidly educated for their work. Parker, a pupil in America of Emery, Orth and Chadwick, studied in Europe with Rheinberger and Abel. Most of his early life was spent as a teacher and organist. In 1894 he was called to the Chair of Music at Yale University, where for over a quarter of a century he labored for the uplift of musical art in our country through exceptionally important channels. His own works were lofty in conception and perfect in technical finish. Possibly his most distinguished work is his oratorio, *Hora Novissima*, recognized here and in England as one of the most notable works of its form produced during the last fifty years. Oxford conferred the degree of *Mus. Doc.* upon him in 1902. Dr. Parker was also fortunate in winning

two famous prizes, valued at \$10,000 each, with his operas, *Mona* and *Fairyland*.

Reginald De Koven, born in 1861, was two years the senior of Parker. His father was an Episcopal clergyman who took a great interest in his son's musical work. The boy was educated in America and at St. John's College, Oxford, England, where he took his degree. In Europe he studied music under Speidel, Lebert, Pruckner, Dr. Hauff, Vannucini, Genée and Delibes. His romantic comic opera, *Robin Hood*, produced in 1890, became, without question, the most popular of all light operas ever written by an American. It was given over a thousand times and is still popular in many ways. His opera, *The Canterbury Pilgrims*, produced at the Metropolitan Opera House in New York in 1917, marked the result of a new ambition, as did the *Masque of the Drama*, produced in Philadelphia shortly thereafter. His death at this time, however, is peculiarly pathetic, as it was not until this year that his genius rose to its highest powers, as manifested in his folk opera, *Rip Van Winkle*, recently given in Chicago by the Chicago Grand Opera Company. This was at once recognized as a spontaneously beautiful and characteristic work. Many of the distinctive De Koven harmonies and melodic touches are evident, but on the whole he has struck a new and natural method of treatment far in advance of anything he had previously produced. This is particularly noticeable, not so much in the thrilling arrival of the apparition of Hendrick Hudson, or the delicate *Katy-did-Katy-didn't* chorus, which opens the second scene of Act II, as in the sustained musical interest which the composer gave to the masterly text by Percy Mackaye. The opera bears the opus number "414." Among these were many works which became enormously popular, but there is none which stands so greatly to the credit of the composer as *Rip Van Winkle*. Fortunately he was able to witness the success of the work, presented for the first time just a few days before his death.

Mr. De Koven was a great admirer of THE ETUDE, and told its editor many times personally, that he felt that of all the influences in American musical education, THE ETUDE stood in the very front rank.

Making Money Work

FROM time to time we venture a little thrift suggestion to our teacher-readers. Money is the most worthless thing in the world until it is swung into proper action. Merely hoarding money for the sake of having money is one of the lowest of human traits. Yet, as a matter of providence, every professional musician should learn the art of saving all that he consistently can. It takes a great big lump of money to provide a fund big enough to make old age secure—a lump far bigger than many people imagine. When you spend a dollar you may think of it as a small amount, but a dollar is the Savings Bank interest for one day on \$10,000.00. That is, if you had \$10,000 put by in a Saving Bank all your income would total \$365.00 a year—surely a small sum for all means in these days. Ideal thrift prompts the worker to strive for a fund that would pay him his annual income if he were obliged to stop work. Very few musicians ever achieve this. The next best thing is to strive for a principal that would pay the minimum amount upon which you and your family can exist. Many can get at least this, if they really work for it, and the comfort of having it pays for all the effort of getting it.

Was Aristotle Right?

SON of a physician and highly educated man, pupil of Plato, Aristotle had the best training possible in that amazing day when Greek civilization evolved intellectual ideals which are still discussed in all the great Universities of the world. In his politics he discussed at measured length the bringing up of the ideal citizen.

Just now, when so many people are trying to show that the so-called literary subjects (including drawing) have such utilitarian value, it is well to listen to Aristotle who, perhaps, saw further than the moderns in many things. Music, for instance, was to be employed for higher development, not merely for pleasure nor for the sake of relaxation. He divided melodies into two classes. First, those which give us pleasure and second, those which give us pain. The first he associated with noble ideas, and the second with debased ideas.

Aristotle attributed to music the power of inculcating "the habit of forming right judgments and of taking delight in good dispositions and noble actions." But the greatest attribute which Aristotle would have us believe music to possess is "katharsis" or purification. Music was believed by this great philosopher to rouse in us a compassionate regard for humanity, to raise us out of ourselves, to free us from debasing temptations, to bring us into touch with higher things.

Can you imagine Aristotle at a modern Symphony concert? What would he have thought of the *Scheherazade* or *L'apres midi d'un Faune*? How would he have considered *Salome*, or the *Fifth Symphony*, or the *Manzoni Requiem*? If the primitive music of Athens inspired him with such reverence for the art, what might he have thought of the music of 1920?

We have done years of thinking about music, but we do not believe that we have come to any wiser conclusions than those which Aristotle evolved twenty centuries ago. We have the evidence of thousands who have told us of the refreshing and purifying effect of music. Some years ago Mr. Edwin Bok told in *THE ETUDE* of the wonderfully restful and invigorating effects of symphony concerts when he found himself fagged out on Saturday nights. He was merely retelling the theory of "katharsis" so luminous to Aristotle.

A Great Musicologist

THE passing of Dr. Hugo Riemann, in June, of last year, removed one of the foremost of the world's musical lexicographers. He was also one of the most industrious, if not one of the most profound, musicologists of his time. He was born in Thüringen, July 18, 1849, and died in Leipzig. His father was a man of means, and he provided his son with all facilities for an excellent education. He studied philosophy, law and history at the Universities of Berlin and at Thüringen. Later he entered the Leipzig University and the Leipzig Conservatory, where he became a pupil of Jadassohn and Reinecke. Unlike many musical theorists, Riemann was a practical worker. He wrote many compositions, including a symphony, and was at one time a much sought-after teacher of piano as well as musical history, theory and composition. (Max Reger was probably one of the best known pupils). He was engaged in many educational institutions in his native land, until in 1908 he was appointed Professor of Music at the University of Leipzig. In a recent issue of *The Monthly Musical Record* (London), Dr. Frederick Niecks, Professor of Music emeritus of the University of Edinburgh, gives a very detailed biography of Dr. Riemann, recounting many of his noteworthy works in theory, history and composition. His accomplishments seem truly enormous when regarded merely from the standpoint of the immense quantity of his output. He is best known to our friends through his famous *Musical Dictionary*, which, at one time, had a truly immense sale, but which has now been superseded in the homes of many by the larger dictionary of Sir George Grove. Dr. Riemann contributed valuable articles to

THE ETUDE, and was an agreeable correspondent. His penmanship, however, was so microscopically minute and so difficult to read that we were constantly concerned over the possibility of misprints. He represents a phase of musical scholarship, combined with practical experience, which cannot fail to command a permanent position for his excellent works in the musical history of the future.

Hand Playing

A PIANO-PLAYING device of truly remarkable character advertises "the nearest approach to hand playing." What a consummate testimonial to the unequalled worth of real hand playing! But the value of hand playing is not a matter that ends with the mere approval by the sense of hearing. That is something which is very hard to explain to the unsophisticated music-lover who has never experienced the great joy of hand playing.

THE ETUDE has recognized for years the very great educational value of sound reproducing machines. Music is of course primarily for the ears. It must be heard to be fully enjoyed, but all instrumentalists know that there is something about the use of the hands in making music which gives entirely new and different understanding to the art, and which conveys a sense of artistic gratification almost impossible to get in any other way.

Miss Helen Keller, the modern psychological miracle, who, despite her total blindness and deafness, has written books that are now regarded as great literature in their field, says in one of them (*The World I Live In*): "My hand is what your hearing and sight together are to you. In large measure we travel the same highways, read the same books, speak the same language, yet our experiences are different. All my coming and going turn on the hand as pivot. It is the hand that binds me to the world of men and women."

It is not until we realize what has been done by the wonderful tactual sense of a Helen Keller, that we gain a proper respect for the hand. The training of the hand in the art of playing an instrument has such immense possibilities that volumes have been written about it. Yet its scope has never yet been fully comprehended. Let Helen Keller speak again, from the patient beauty of the soul liberated by the hand.

"It is the hand that binds me to the world of men and women. The hand is my feeler with which I reach through isolation and darkness and seize every pleasure, every activity that my fingers encounter. With the dropping of a little word from another's hand into mine, a slight flutter of the fingers, began the intelligence, the joy, the fullness of my life. Like Job I feel as if a hand had made me, fashioned me together round about, and moulded my very soul."

"No Music"

MOZART was once asked what he considered the most wonderful effect in music. He replied: "No Music," meaning that the silence, caused by rests, is more impressive at times than the actual music itself. Very few players pay the proper respect to rests. An ingenious English writer, Mr. C. A. Harris, has devised a very practical way of "holding up" little players for rests, and many students who are studying without the watchful eye of the teacher might find it a good idea. It is merely that of raising the hand and touching the wood of the piano when one comes to a rest of more than one or two beats in length. Mr. Harris writes:

"This insures that the hand is raised from the keys, and the difficulty of doing so apparently simple a thing will at first cause considerable amusement. The plan is invaluable, not only for securing the observance of the rests, but for acquiring independence between the hands."

MARCH, THE HEIGHT OF THE MUSICAL SEASON—THE BEST EVER!



The Musical Aftermath of the Great War

An Interview Secured Especially for THE ETUDE with the Distinguished Conductor

DR. WALTER DAMROSCH

Director of the New York Symphony Orchestra



[EDITOR'S NOTE.—When Dr. Leopold Damrosch, the illustrious musician, who came to America in 1871, established the New York Symphony Society in 1878, his son Walter was a boy in his teens. It may thus be said that the present conductor of the organization literally grew up

with the orchestra, whose conductor he became in 1885, at the death of his father. In 1892 he made the New York Symphony Orchestra a permanent organization, and literally all of its work for thirty-five years has been done under his experienced baton. This year the orchestra is undertaking a tour of Europe with its full complement of 100

men by special invitation from the governments of France, Italy and Belgium. A tour upon such a scale is unprecedented and indicates in a remarkable manner the new position of America in the world of music. No better testimony of Dr. Damrosch's efficiency and ability could be desired than this.]

"MANY warmly colored statements appeared during the war as to the wonderful stimulative effects of the world upheaval upon art. Just how and why this should be never seemed to be explained. Because the world was turned upside down, the arts were supposed to benefit in some mysterious manner. The truth really is that art has been suffering a sad eclipse. War is the monopoly of monopolies. When a country is engaged in war there is one paramount thought, and that is to win the war. Everything else must be brushed aside. Every art is valuable at such a time only in its relation to the war, and the composers and executive musicians lying in the trenches cannot serve their art. Fortunately music at this time was able to do something. It could assist in stimulating enthusiasm; it could assist in raising funds for war needs; it could relieve anxiety at home, stimulate courage among the men on their way to the front and lessen the ennui of those behind the lines. This much it did, and did wonderfully. It must have proved to all but the most obtuse people that, although music is perhaps the most spiritual of arts, its material value in the great crisis was very great. But after all is said and done, music will not fire bullets, fly aeroplanes, or run battleships; and since war demands, first of all, those things which contribute directly to war, music, considerable as was its part, naturally suffered during the war.

Creative Work Difficult in Wartime

"Composers may have been fired by the great incidents of the war, but it was literally impossible for the creative worker to get his mind down to things. In my own case, I found myself past fifty and rather unhappy because I was too old to get in line with the boys who went to the front; but nevertheless I felt that I must make myself of service in some way. War monopolized me as it was monopolizing Americans of all classes. Good luck sent me to France in June, 1918, at the very height of the war. Mr. Harry Harkness Flagler, the generous President of the New York Symphony Orchestra, had supplied me with a liberal check, with which I was to engage a French symphony orchestra and take them through our American rest camps in France for the purpose of giving orchestral concerts for our soldiers. I arrived in Paris at perhaps the darkest moment, when the Germans were so near that we expected to have to evacuate that city. Millions of its citizens had already fled, air raids were almost daily occurrences, and even the Big Berthas recommenced their bombardment on the 19th of July, just after I had given a big symphony concert for the French Croix Rouge, at the historic old Salle du Conservatoire, although I do not believe that the bombardment was the direct result of my concert! At that time every inch of available space on the railroads was needed for the transportation of soldiers and munitions of war, and as there were very few of our soldiers in rest camps—they were all either training feverishly or already at the front—our plan of traveling around with an orchestra would have been extremely foolish. I had again begun to speculate on the uselessness of a middle-aged musician in war time, when, like a ray of sunshine, I suddenly received a visit from Colonel Dawes, a friend of our Commander-in-Chief, General Pershing, with a message from him asking me if I would come to General Headquarters, at Chaumont, and consult with him regarding possible improvements of the army bands of the American Expeditionary Force, which were not in particularly good condition, owing to the haste in which they had been assembled, and, above all, the scarcity of routined and competent bandmasters.

"Consider this for a moment. The commanding general of the American Army thought so highly of the

value of music as to stop long enough to take steps for its betterment in the American forces.

"General Pershing, with the splendid vision that has characterized him as a remarkable man and leader, realized the importance of keeping up the morale of the soldiers during times of stress, and he knew that music could do at times what nothing else could accomplish. Colonel Dawes brought me this message on the morning of July 14th, and I agreed to go to Chaumont to meet General Pershing on the following Wednesday, July 18th. You can imagine with what feelings of elation and happiness I looked forward to this meeting. But I must digress and tell you of an occurrence on July 4th, which had an important bearing on my experiences with the Commander-in-Chief.

"For months the citizens who had remained in Paris had been continually driven to their cellars for fear of raids from the skies; and for months rumors of possible defeat had been mysteriously afloat, and rumors of overwhelming German war machinery like the huge guns which had been terrorizing the city. Then came the parade of the American boys who had fought like fiends at Seicheprey. Do you wonder that Paris went wild when they heard that an American parade was to be held there on July 4th? Can you imagine the scene? Emotionally this was the most remarkable thing I have ever witnessed. Along the Champs Elysée everybody was in tears, some women actually sobbing from very joy.

An Old Army Custom

"As I stood among the crowd on that great day an American bandmaster stood beside me, hollow-eyed and trembling with excitement. It was quite evident from his appearance and from his nervous state that he had gone through some terrific strain. He happened to recognize me, and immediately asked me to use my influence to do something with General Pershing for the bandmen with the American Expeditionary Force. It is an old American army custom to send bandmen to the front in time of battle as stretcher bearers, with no weapons and with only Red Cross bands around their arms, which, alas, in only too many instances proved no protection whatever from the unscrupulous enemy. This bandmaster told me that he had trained a band of twenty-eight men in America and had taken them overseas, where they had done a great work in inspiring the regiment and keeping up the morale. They had a distinct and valuable service to perform which none of the other men in the regiment could do. They were the spirit of the men—the pep, the mental relief, in fact so many things that only the soldier can tell you what they are. These bandmen had gone through months of special training to do one specific thing. Yet at the battle of Seicheprey they were sent to the front as stretcher bearers. Of the twenty-eight, nine were killed outright, two were wounded, two were shell-shocked, and the band was thus put out of commission and months of valuable training were wasted. That these men did a noble thing in the service of their country, that they made the supreme sacrifice, entitles them to an immortal place; but at the same time there were thousands of other men who were deprived entirely of music because of this. The camp became a cheerless, silent camp, and the men, deprived of music to which they had been accustomed every day, felt the need woefully. The bandmaster was sent to Paris to be a purchasing agent of musical instruments. I was deeply moved by this story, but it seemed at that time well-nigh hopeless that I, a civilian, could do anything to change such a useless and wasteful tradition.

"But to go back to my story. On July 18th I traveled

to Chaumont, was there most politely received by Colonel Collins, Secretary of the Staff, and invited to dine with General Pershing at his chateau, a few miles outside of the town. The other guest was General Omar Bundy, and together we motored through the lovely country surrounding Chaumont in the exquisite twilight of a French July evening, amid scenes so peaceful and beautiful that it seemed hard to imagine that grim war was stalking only a few miles away. A solitary sentinel guarded the chateau. General Pershing had been at the front all day and had not yet returned. And so General Bundy and I wandered among the lovely gardens awaiting his return. As he drove up in his motor, he welcomed me with great simplicity and courtesy, and altogether made an impression of such dignity and strength that my heart glowed with patriotic pride that such a man should have been found to represent us in the great war. We sat down to dinner almost immediately, the party consisting, besides ourselves, of all the officers of the General Staff (charming men, all of them).

"Although this was the evening of the famous day when Foch made his first great advance, driving the Germans back six miles, the talk at table was not of battles, but of music, its influence on the soldier and how it could best serve its purpose. General Pershing, at whose left I sat, plunged immediately into the needs of the Army for better training and general improvement of the Army bands. Congress had authorized that a lieutenant's commission be given to the bandmasters, but General Pershing felt that many of them needed further training before they were deserving of a commission, and after some discussion I agreed to examine all the bandmasters in France—some 200 of them—and the General said he would send them all to Paris for this purpose.

A Significant Opportunity

"Suddenly, as I sat there, the picture of the hollow-cheeked bandmaster of the Fourth of July parade and his tragic story came into my mind, and I thought to myself that here was an opportunity to do something practical towards improving the position of the musicians in the Army. I watched my opportunity and told General Pershing the story of the little band at Seicheprey, and how it had virtually been destroyed and its usefulness ended because of these men being used as stretcher-bearers. I assured the General that I did not claim for a minute that a life of a musician was more sacred than that of any other soldier in the service, but that their duty in the Army was not to fight, but to cheer the fighters, and that for such purposes as stretcher-bearers other men could perhaps be found who were not so necessary for special work. General Bundy heartily agreed with my standpoint, but General Pershing did not say anything, and I felt that perhaps I had talked too passionately, although I comforted myself with the reflection that, as I had talked only as a civilian, the General would not punish me by ordering to have me put up against a wall at sunrise and shot!

"Next morning, while I was at headquarters discussing the details of my duties with Colonel Collins, an orderly brought in an envelope and, as Colonel Collins read its contents, he smiled and handed it to me, saying, "This will interest you, Dr. Damrosch." It was a general order from General Pershing to the effect that "From now on bandmen shall not be used as stretcher-bearers, except in cases of extreme military urgency."

"I returned to Paris and immediately organized the examination of all the band masters of the American Expeditionary Force who were sent to me, to Paris,

from all the different parts of France where their regiments were quartered, at the rate of about fifty a week. I examined these men thoroughly, as regarded their general musical knowledge and capability in conducting, and was ably assisted by Monsieur Francis Casadesus, a distinguished musician and a charming man. General Pershing had sent me the band of the 329th Infantry, on which these young applicants could try their teeth. The results were rather mixed. Many of them had absolutely no knowledge of the technic of beating time properly, and after one week's examination I saw that what was needed more than anything else was a school in which the most glaring lacks could be supplied quickly and properly.

The School for Bandmasters

"I returned to Chaumont and explained to General Pershing the necessity of immediately founding such a school, not only for the bandmasters, but also to supply the three very important instruments and players for the bands, which were almost totally lacking—oboes, bassoons and French horns. The General fell in very sympathetically with my suggestions, and after further consultations with Colonel Collins of the staff, I was ordered to go ahead and given full power to organize a school that should meet the needs of the situation. The great difficulty of finding proper instructors I overcame by applying to the French Ministry of War for various celebrated French musicians who were at that time in the Army, and whom I asked to have detailed as instructors at this school. I could have accomplished nothing, if I had not had the assistance of a French officer, Lieutenant Michel Weill, who was attached to our General Headquarters at Chaumont, as Officier de Liaison. This gentleman, an enthusiastic music lover and amateur musician, was appointed to assist me in my work, and he proved himself so able and so willing a worker that in spite of the fiercest raging of the war at that time, and the inevitable hampering red tape which surrounds all army organizations, all difficulties melted like snow before a summer sun. In five weeks' time I examined over 200 bandmasters; graded them according to their capability; arranged for the refitting of an old mill near Chaumont as a home and school for about 250 of our soldier-musician students; obtained about eight famous musicians from the French Ministry of war (all of them first prizes of the famous

Paris Conservatoire) as instructors in conducting, composition, instrumentation, oboe, bassoon and French horn. And while I had to sail for home at the end of August, by November first the school was in full operation, with over 200 students working enthusiastically over twelve hours a day at their various tasks.

"I may truthfully say that these six weeks were among the happiest of my entire thirty-five years of professional life, but it is true that I had to work day and night, like a galley slave, in order to get the thing accomplished and to work out the entire curriculum of the school in such a way that it could be properly started and carried through after my leaving for home. General Pershing was kind enough to want me to stay with him, and Colonel Collins, Secretary of the General Staff, asked me what inducements they could offer to have me stay. But while the temptation of wearing the uniform of the U. S. A. under the illustrious Commander-in-chief, Pershing, was very strong, I was not quite vain enough to believe that my remaining in France would "win the war," and so, after six hectic, but ecstatically happy weeks, during which I vibrated continually between Paris and Chaumont, I sailed for home to fulfill my duties at the head of the New York Symphony Orchestra, which meant ninety symphony concerts from November to April.

"The music school at Chaumont was a huge success. It began November 1st, with over 200 students, replaced every two months by a new batch, comprising bandmasters, oboes, French horns and bassoons. The French professors included such distinguished musicians as Messieurs Henri Caplet, Francis Casadesus, Jacques Pillois, and various "first prizes" in oboe, bassoon and French horn from the Paris Conservatoire. These masters, together with our American soldier students, lived together as one happy family in an old mill, about ten minutes' walk from General Headquarters, which the Army Engineers had quickly transformed into a musical conservatory, consisting of lesson rooms, practice rooms, bedrooms and mess rooms. Our boys were so enthusiastic at the opportunity offered them that they worked twelve to fourteen hours a day, and the results were truly remarkable. At General Pershing's invitation, I returned to France last April to inspect the workings of the school, and I was amazed at the results obtained. One of the points which I had

worked out in the school curriculum was that the students should attend once a week a chamber music concert, so that their hearing and appreciation of music might become refined by listening to the quartettes, trios and sonatas of Mozart, Beethoven, Cesar Franck and so on. During my two days' inspection of the school last May I heard one of these concerts, which was a very moving spectacle—over 200 men in khaki listening breathlessly to an exquisite chamber music concert, played by the professors and some of the talented soldier-students, of works by classic and modern masters. At this time Monsieur Caplet's place as teacher of conducting had been taken by a young American bandmaster, Lieutenant Albert Stoessel, a very gifted musician, a splendid violinist and altogether a man of greatest promise.

"The relations between the students and their masters were peculiarly intimate, Monsieur Casadesus, especially, having won their affection, not only because of his musical ability, but his evident desire to give them the best that he had to offer.

A Great Need in America

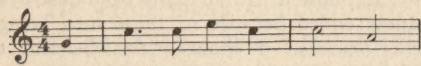
"On June 1st the school was closed and our musician-soldiers began to return to America, to be demobilized and to go back to their respective homes. I am sure that the experience which they gained at the Chaumont school will help them in their musical work in the Western and Southern cities, to which many of them have returned. I hope that our Army will continue to interest itself in the improvement of its bands, and that the inspiration which General Pershing's authority and encouragement gave in France will be continued over here. What we need in this country is the encouragement of the study of orchestral instruments, especially the wood-winds and the French horns. We have not nearly enough to properly equip the symphony orchestras already in existence, and most of those we have are of foreign birth and training. There is no reason why these places should not be filled eventually by American-born musicians, and instead of the twelve symphony orchestras which we have at present, there should be at least 100. Every town of 100,000 inhabitants or over should have an adequate symphony orchestra of its own, and with the right kind of intelligent financial support, and the proper training, this seeming miracle could be easily accomplished."

The "Catchy"

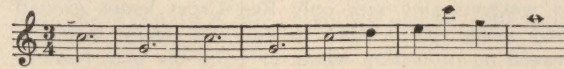
As soon as a piece of music becomes very popular there is always some pseudo-theorist who is ready with the reason why it is popular. Many contend that its main outlines should be those of the pentatonic (Chinese) scale—that is, the black keys of the piano-forte. Other musicians (particularly some in England) are superstitious about the so-called "catchy fourth."

The writer knows of one teacher who always taught his pupils the intervals by associating them with some well-known tune. For instance, he taught his pupils to identify the fourth by the well-known hymn

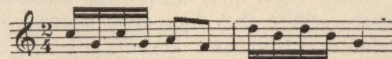
Stand up, stand up for Jesus.



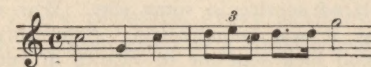
Other famous melodies beginning with the "catchy fourth" have been cited in the Recollections of the popular English conductor, James M. Glover, who for many years was the Master of Music at the Drury Lane Theater in London, when he became the idol of the English theater-going public. These melodies are the famous *See-Saw Waltz*, which was all the rage thirty years ago—



The bell song from *Chimes of Normandy*.



Gounod's *Soldier's Chorus* from *Faust*.



He might also have given *Over There*, with its characteristic interval of a fourth, *La Marseilles*, *The Pilgrims' Chorus* from *Tannhauser*, and many other famous tunes, including the hymn *Coronation*.

However, anyone who chose to do so might easily explode this theory by citing the number of very popular successes which begin with intervals other than "the catchy fourth."

Getting Ahead in Music

YES, there is a technic of getting ahead in life, just as there is a technic in all other things. It is a matter of gaining more and more strength of all kinds with which to proceed. The athlete can measure his strength with apparatus indicating, in grams or pounds, his muscular advance. Every time the indicator advances one point, he is just that much ahead in physical power. More than this, the strength acquired gives the means whereby one may advance to the acquisition of more strength.

In music practice the gauge is the triumph over difficulties. Don't be afraid of difficulties. George Eliot gives this encouraging advice: "The reward for overcoming one difficulty is the strength to meet another." Anyone who has made a serious effort to study the *Forty-eight Fugues* of Bach, knows that the chief difficulty lies in mastering the first few fugues. Do these and do them well, and the whole system seems to open out before you like a book. Overcoming difficulties thoroughly one at a time is the technic of getting ahead.

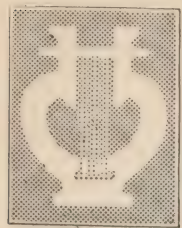
Sets of Habits

SKILL is a constellation of habits. Habits are best formed slowly at first by repeated, well-understood, well-thought-out actions. The habit of walking, which every normal human being employs during the better part of his lifetime, was acquired only through weeks of preparatory stumbling when we were little tots. No one can take pleasure in driving an automobile until he has built up a set of habits in steering, changing the gears, etc. The skilled golf player enjoys the game only when his habits of play are well formed.

In piano practice certain habits must be established before one really gets any fun out of it. For instance, we have the much-discussed subject of scales. There are teachers who insist that all so-called technical practice is unnecessary, that one ought to practice by taking out little passages from any piece to be studied and practicing those passages for the required technic.

Evidently their motto is "Sufficient unto the day is the technic thereof." Teachers of this class are usually virtuosos who have learned the art of playing at such an early age that their technical equipment was acquired almost unconsciously.

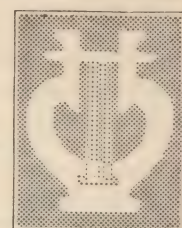
On the other hand, there are certain technical habits which, in the humble opinion of the writer, can only be built up by making a set of habits. Take scales, for instance. Musical literature is filled with scales and scale passages. Not to have the scale habits well formed means that whenever one reads a new piece one must study it as an individual piece when a scale passage is encountered. However, if one knows the scales as second nature, there is no obstruction, no interference, no obstacle. More than this, one knows the principle of the thing and has the confidence that comes only from understanding a principle both mentally and muscularly.



Method versus "Methods"

By OSCAR BERINGER

A Practical Talk to Teachers from a Renowned European Pedagog



THE definition of the word method in its most general sense is the regularity of a process leading gradually up to a certain defined aim. The absence of method inevitably results in indeterminate drifting at the mercy of the whims and moods of the moment.

The Greeks separated their method of teaching into three divisions.

1. *The Achromatic*, the teacher explaining the subject to the student who then works out his own interpretation.

2. *The Dialogic*, the interchange of ideas between teacher and pupil.

3. *The Catechising* which was also called the method of Socrates. The teacher by questioning the student finds out the amount of knowledge possessed by the latter, and also gauges at the same time the extent of his progress. Nothing can be properly or rationally taught without method. That is without gradually building up from the very beginning and going systematically on until the student reaches the highest goal allowed by his capabilities.

We will now consider "Method" in regard to pianoforte teaching. The word has been and is often still misused in a most flagrant manner.

So called new "Methods" are forever growing luxuriantly. They sprout up like mushrooms in the night. They range from the advertised method which guarantees to teach pianoforte playing in twelve lessons, to the more serious patent medicines—I beg your pardon, I mean methods!—which profess to have found a royal road to pianoforte playing.

No Royal Road

There is *no* royal road. The only road that will ensure satisfactory artistic results, lies in the method which is based on physical laws, psychological principles and common-sense. It is very dangerous to experiment with some of these patent methods, as they often advocate muscular exercises in opposition to physical laws, exercises which may lead (and indeed in some instances have led) to the injury of nerves and muscles, resulting in partial paralysis of hands and arms. Even if one of these methods has some rational foundation, it is according to my view, unwise to follow it too closely, as it must lead to narrow-mindedness, and limit the musical horizon of the student.

These methods usually ignore the pupil's individuality, both from the physical and mental point of view. Common-sense forces us to accept the fact that we all differ more or less in some respect or other. Therefore to invent a system by which everyone can derive equal benefit, is a myth and worse than a myth, a gross blunder.

The Alpha and Omega of any rational method lies, of course, in the gradual building up from the foundation to the roof. No step should be missed for fear of the structure coming to grief. The details must, however, be elastic and should not be fixed by hard-and-fast rules. The many different qualities of students have to be taken into consideration, and special means must be adopted to overcome peculiar defects. But these details must not overthrow the method in its broader outlines.

Before anyone can become proficient in the art of music, be he vocalist or instrumentalist, a certain amount of mechanical training is necessary. The most glorious natural voice cannot be produced effectively without this, nor can the most beautiful pianoforte hand play artistically without undergoing this mechanical training. The word technique is used to describe this mechanical preparation in music, as in all the other arts. In pianoforte playing the object of technical exercises is to train the muscles and nerves of the fingers, hands and arms to perform their physical musical functions. The "musical" side must never be lost sight of. Mere mechanical dexterity must not be the aim and object of this training, but the means of real music-making.

Not so very long ago, even great musicians and teachers were laboring under the impression that this

training could be accomplished in a purely mechanical manner, without any mental effort, and advised their pupils to put some interesting or amusing book on the pianoforte desk, and read while going through their series of daily technical exercises. The fallacy of this is now proved beyond doubt by physiological experiments made in modern times. The seat of technique lies in the brain. Unless the mind is alive to every movement, and the ear constantly on the alert listening to every note, the practice becomes worthless. As a matter of fact, it is really harmful. Involuntary movements are more inclined to weaken the hands than to strengthen them.

Technical exercises are held by many students to be a necessary but abominable nuisance. This view lies frequently in the fault of the teacher who neglects to explain to the student the special object for which each exercise has been framed, or to point out the technical improvement which must inevitably be the result of conscientious practice. Practice means repetition and repetition implies monotony. Here again the teacher is often at fault in not taking any practical steps to prevent this feeling.

We have already established the fact that no benefit is derived from any amount of practice unless the mind and ear are constantly on the alert. It is therefore necessary, more especially in technical work, to find ways and means to prevent this feeling of monotony.

There are many ways of doing this, both dynamic and agogic. To name a few: A. A change from similar to contrary movement. B. Rhythmical changes. C. Modulation (change of key). D. Dynamic changes.

Contrary movement is especially useful as the ear can detect unevenness in finger work more easily in this than in similar movement.

Rhythmical changes imply variations in accentuation, changes of meter, and alterations in speed.

Modulation implies change of key. Five finger exercises for instance are in most books always in the key of C. It is a great mistake to limit these exercises to one key. The fingers are not on the same level in all the keys. Take the key of B for instance. The second, third and fifth finger are on a higher level than in C; in fact most keys require a change in this respect. Therefore it becomes a necessity to change the keys frequently both for technical and musical reasons.

Dynamic changes effect the quantity of sound; for example, forte and piano, intermediate shades, also increasing and diminishing the sound, etc.

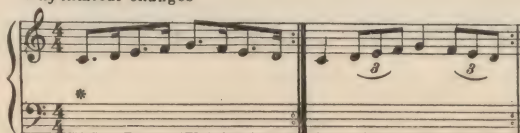
Technical exercises must always be played from memory. The modulations must never be written out in full. It is better to let the student puzzle them out for himself. It helps him to fix them more firmly in his mind, and to distinguish the different key relationship.

The following simple five finger exercises will show some possibility of changes both dynamic and agogic.

Examples:

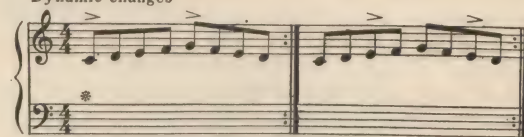


Rhythmical changes

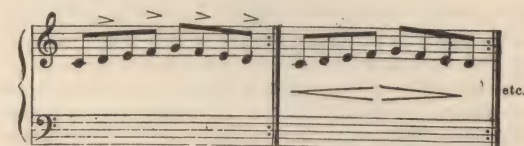


*Similar and contrary movement

Dynamic changes



*Similar and contrary movement.



All these exercises may be played in similar and contrary movement, and constant change of key is advisable. In the examples I show only a very small number of possible changes, as the notes always follow in regular order from C to G. Changing the order of the notes in every possible way will result in one hundred and twenty different exercises. If you now imagine in how many different ways these 120 exercises can be practiced with all the dynamic and agogic changes, you will land yourself in many thousands, not hundreds. Judging by this, it cannot be so very difficult to avoid the monotony. But what is even more important is that the constant change compels the student to use his brains and to keep his ears wide open during his technical practice.

So far I have treated pianoforte teaching from a theoretical point of view. We will now consider it from the more practical side. Every workman must understand the use of his tools. The tools of the pianist are his fingers, hands and arms. With these he has to manipulate the eighty-four or more keys of the pianoforte. On the way in which he operates these keys depends the entire success of his performance.

The keyboard is divided into seven equal divisions, each one containing twelve keys, seven white and five black ones, each division representing the compass of an octave from C to B. The only difference is their pitch. Each of these keys is a lever to which a hammer is attached at their further end. When the key is depressed with sufficient force (only a little more than the actual overbalancing of the key being required) the hammer rises and hits the strings, causing them to vibrate. These vibrations are transmitted to the air and set up so called sound waves. When these waves reach the ear the drum, a tightly stretched membrane, is set into sympathetic vibrations. The nerves in the ear telegraph them to the brain, which translates them into tone.

In regard to the mechanism of the pianoforte, it is of great importance that the student should thoroughly comprehend the action of key damper and pedals. The dampers are thick pieces of felt which lie on the strings. When a key is depressed the damper is lifted at the same time as the hammer rises, thus allowing the strings to vibrate. Directly the key rises the damper falls and stops the vibrations. The hammer produces, and the damper stops the sound.

The Action of the Pedals

The action of the pedals will be explained later on. We now come to the actual act of touch. In analyzing touch one begins to realize that it is an artificial, not a natural function of the hand, and has therefore to be acquired. As a rule we use our fingers and hands for grasping, for pressing and for holding on. The rise and fall of each individual finger is in reality used only for pianoforte and organ playing, typewriting and similar work.

In former years the act of touch was limited entirely to finger action, and only finger muscles and nerves were supposed to be used. To insure this, the arms were held close to the body in an absolutely rigid state, the fingers only being allowed any movement. This was carried so far that a coin was sometimes placed on the back of the hand, and if you could play a study

through without allowing the coin to fall, you received extra praise, but alas! the coin was generally re-transferred to the pocket of the teacher. It did not wander into that of the student.

In attempting to strengthen the finger muscles, each finger was exerted separately; the fourth and fifth being naturally weaker than the second or third had to go through double doses of torturing exercises, with the idea of equalizing their strength. This proceeding was hopeless, as by the means adopted it was physically impossible to equalize the muscular strength of every finger. The actual result produced was a hard and an unmusical quality of tone. All this, of course, was in direct opposition to all physical laws. It is now universally acknowledged that even in the most primitive act of touch, not only the finger but the hand and arm muscles right up to the shoulder co-operate.

There is no doubt that in the past we had some great pianists, but that proves only that Nature eventually triumphs, and that these pianists must consciously or unconsciously have emancipated themselves from those vicious academical rules. But a great amount of energy and time must have been wasted in their studies.

The art of touch as already stated is a complicated performance in which muscles from finger to shoulder participate. They can do so only if the arm hangs loosely from the shoulder, the whole arm being in a relaxed condition.

You will easily understand why it must be so when you realize that the finger alone is not heavy enough to depress a key without some force behind the fingers to assist. This force can consist of either passive arm weight, or of active muscular exertion. The passive weight comes from the whole arm (which must be relaxed from the shoulder) and is exerted downwards until it enters the finger tips. The amount of weight regulates the quantity and quality of tone.

Muscular exertion means an alternate tension and relaxations of the muscles, the force of tension regulating the tone. Neither of these functions could be performed if the arm were in a stiff and rigid state. The fingers having to be in a rounded shape for most work required, a certain amount of tension of the finger muscles is necessary. We call this "fixing the fingers." But this tension must never extend to the point of making the hand feel rigid, in fact only sufficiently so as to keep the finger in its rounded shape after it has played its note.

Important Observations

In conclusion just a few remarks as to the position at the piano, etc.

It is important to have a firm seat, a stool standing on four legs. The old fashioned stool with one leg and a revolving seat is an abomination. The seat of course is placed before the center of the keyboard. It is not possible to fix the height of the seat, which depends on the build of the performer. As a matter of fact many great pianists vary widely on this point; and it almost appears to be a matter of habit or idiosyncrasy. I have no patent method either, but I might suggest that the height of the seat be so adjusted as to allow the arms to hang quite loosely. If the seat is too low, it will prevent this, and if too high it would have a similar effect. Let the relaxed arm be the umpire.

The distance of the seat from the keyboard must be just far enough to allow each arm to reach its end of the pianoforte keyboard comfortably. This will permit crossing of hands without undue strain or stretching.

The feet must rest firmly on the ground, either lightly on the pedals, or just at the side of each. Children whose feet cannot reach the ground *must* have a footstool. Dangling legs must never be allowed. Crossing the legs or curling them round the legs of the stool (a frequent bad habit) must be strictly prohibited.

The shape of the hand in playing is another thing which cannot be absolutely fixed. This also must vary according to the individual performer. For instance, it is quite evident that a feminine hand, flexible and possibly double-jointed, must require totally different shaping and different treatment from a masculine one with hard knuckles and stiff joints. This difference of treatment I propose to deal with in a future article.

The body must not bend over the keyboard, but must be upright and in a naturally easy position. The result of continually bending over the keys will inevitably result in round shoulders.

The Spirit and the Letter in Musical Interpretation

By Arthur S. Garbett

THE young lady was very young; she wore her dark hair braided, and, as the song says, "there was Egypt in her dreamy eyes." She had been well taught under a distinguished piano virtuoso of international reputation, and we awaited with considerable interest what she was pleased to call "her own interpretation" of Grieg's *To Spring*.

Her interpretation was certainly original. Sometimes we counted three to the measure and sometimes four; there were dramatic pauses on unaccented beats, rests ignored, *fortes* played *piano*, and a total misunderstanding of the most elementary laws of musical elocution. Yet one could not altogether ignore the poetic intent. She wanted to breathe the spirit of spring to us, she yearned to evoke the imagination, to hold us with the momentary spell of musical enchantment. In short, she was a good artist gone wrong.

A few moments later we heard another young lady play; a sprightly young lady this time. She performed Mendelssohn's *Rondo Capriccioso* with facile fingers. All the notes were there, the time was good, the phrasing accurate, and there was nothing superficially wrong; but fundamentally everything was wrong. There was no architecture, no building of effects, no poetry; and the net result was that her listeners lost interest and broke into audible conversation, which had become general by the time she had finished.

These were two extreme cases of types of pupils every teacher knows. The first represented the spirit of music unguided by intellectual understanding; the second represented literal obedience to technical laws without the least comprehension of their purpose.

Playing a piece of music so as to give purpose and meaning to it is akin to elocution in reciting poetry. We all laugh at the young man who literally obeys the mandates of the "Orator's Guide," raising his arms with a flail-like motion, modulating his voice with mechanical precision. We laugh also at the soap-box Cicero, who roars and rants and thrashes the air. We have seen and heard first-class actors and lecturers at the theater, at church, at Chautauqua. Their attitudes and cadences are similar to the young elocutionist, but subtly different. They have the force and spontaneity of the soap-box Cicero, but use them with restraint. They have, in short, given us standards by which to measure a proper balance between the letter and the spirit of true oratorical eloquence.

In music, the average person has no such standards; consequently he is unable to judge. The literally accurate pianist is not ridiculous, merely uninteresting. The pianist who rants may perhaps appear ridiculous,

but he may be all right for all the untrained listener knows; he is at least impressive. No matter how you play, therefore, you can "get away with it" to a certain extent.

This has led to considerable indifference on the part of many music teachers with regard to musical interpretation. Unconsciously they permit themselves to skim their work. Parents are urgent and want results; and it is easier to give a pupil a "repertoire" of ten or a dozen pieces all carefully learned under the teacher's guidance than it is to give him general principles which can be applied to any piece he plays. The young lady mentioned at the beginning of this article had such a repertoire, but had no conception of the general principles of musical form, phrasing or elocution. That was why, despite genuine poetic intentions, her interpretation of *To Spring* was a lamentable failure. The other young lady had been taught the laws, and the piece she played was part of her repertoire; but the teacher had done nothing to awaken within her the spontaneous feeling, the sympathy and insight which are needed for a really interesting interpretation.

If it is true that "music begins where poetry leaves off," then every piece of music is an ultra-poem. It has a spirit, an essence, for which the interpreter must seek if he is to make a successful interpretation. It has also phrase and sentence, rising and falling cadences, which the student must study objectively.

The music teacher may think he has earned his fee when he has taught the pupil to put the right finger in the right place at the right time; but in reality he has only half learned it unless he has taught his pupil the objective things about musical interpretation, and has further done his best to awaken the poetic spirit in the heart of his pupil. The latter task is the harder, perhaps.

We may flatter ourselves that music teaching is a profession, but we have no right to call it so unless the quality of inspiration enters into our teaching. Apart from inspiration, music teaching is a drill-master's job, dull and routine-like. With inspiration it immediately takes place beside that of the priest, the poet, the painter, the pioneer-scientist who boldly and imaginatively explores the realms beyond exact knowledge. The ultimate goal of all musical teaching is musical interpretation. During the past four years the general public has been musically awakened. Any returned soldier knows that music is nothing unless it has "pep," and that is only his slangy way of expressing an instinctive demand for inspiration.

Murdering Your New Piece

By Roland Farley

THE other evening father and mother had company, and father asked you to play something. So you got out your newest piece, which you had practiced only two or three weeks, and started in. What happened? Well, perhaps the first page went passably, the next page not so well; and you almost stuck when you came to the hard part. You boggled the time, and to cover your mistakes, you put your foot on the pedal and forgot to take it off. Then, in your excitement, you scampered pell-mell, helter-skelter to the end of the piece, and ended in shame and embarrassment.

Mother said: "Why Susan, what is the matter with you? You played that piece so well this afternoon." Of course the company declared it was lovely, beautiful, etc., because they were too polite to hurt your feelings by telling the truth. You, however, knew just how bad it was. Yet this experience did not cure you; for, when you were asked to play at the school entertainment you insisted upon playing another new piece, although your teacher wished you to play something with which you were thoroughly familiar. You declared that you were sick of your old things and you didn't want to play at all unless you could have a new piece; so your teacher gave in.

This time when you came to the hard part, you broke down entirely, just as you deserved to do; for, you did not know your piece, and you had no business to attempt to play it in public. So then there was more embarrassment and mortification instead of the applause you expected.

Do not imagine that you can learn a piece in two or three or even four weeks well enough to play

it for others. You can learn a piece only to a certain stage at the first working over; then it should be laid aside to season. After it has seasoned for a month or so, work it over carefully just as you would practice an entirely new piece. You will be surprised to find how much more smoothly and with how much greater ease you can play it. You may have to work the piece over in this way several times before it is finished, but you will be well repaid for all your trouble.

The great pianists never think of playing anything in public which they have not practiced for months, sometimes for years. It is said of one of our great artists that she never plays anything at her concerts which she has not worked at for at least three years. This is one great secret of her success. How different this is from your half baked offerings!

Remember that perfect repose is necessary if you would play well; and this is impossible if you have the slightest fear of making mistakes. You cannot do yourself justice if you are uncertain as to how your piece will go. Every finger should be ready to fall into place at its proper time and with the right touch.

There is also another side to the question. What about the injury that you do your teacher by playing half learned pieces? Do you not know that if you play badly it is usually your teacher who is blamed for it? Your teacher's reputation depends in great measure upon the playing of his pupils; and you have no right to do him such injustice.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tschaiakowsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January), and Schumann (February).

Scenes from the Life of Franz Peter Schubert

In the beginning of this series of articles I remarked that my purpose was not only to find out the reasons for the success, but also of the temporary failure of great musicians. From the study of every individual, from every quality which rendered him attractive or unwelcome to society, from his success or failure we can always derive some lesson either as a model to imitate or as a warning "how not to do things."

In the case of Franz Schubert I shall endeavor to discover what was the cause of the astonishing lack of recognition from which he had to suffer while living. He was not the victim of opposition or prejudice or envy, but simply of being ignored. His life was that of an obscure individual who gained a scanty livelihood, first as a schoolmaster and afterward as a musician, and who occupied his spare time with compositions of all kinds which publishers looked upon with indifference. Schubert was considered only as a negligible quantity.

Anton Schindler (the biographer of Beethoven), who, in the last years of his life, was among Schubert's most intimate friends, was of the opinion that the cause of the obscurity in which Schubert's transcending talent remained was to be found in a certain obstinacy, a certain inflexibility which made him deaf to well-meant and practical advice from his best friends. He was too informal in his manners, too indifferent to social intercourse. In addition to that, his appearance was far from captivating. He was short and stooped a little, had curly hair and a puffy face, bushy eyebrows, big round spectacles and a stumpy nose.

Schubert is perhaps the single instance of a great artist whose outer life had no affinity or connection with art. His career was simple and uneventful, so out of all proportion with the works which he created like a heaven-sent genius, that we must at last turn to them mainly if we would form any estimate of the golden treasures concealed in the mine of Schubert's heart and spirit.

It was just his commonplace existence which obscured Schubert's greatness from the world.

Schubert's Convivial Tastes

He was also somewhat indifferent to the charms of the fair sex, nor, as frequently happens with those gifted with a vivid temperamental fancy, was Schubert a victim to excessive passion. It may be that his aspect and his manner did not meet the sympathy of noble women. He had rather plain tastes. He loved to be in company with a few merry fellows, and spend with them hours and hours at the wine shop. He liked good wine. In spite of the protestations of friends anxious about his health he refused to thin the potations with water, and not having a strong head it happened that he would occasionally overshoot the mark and then become boisterous and violent, or when the wine had completely overpowered him, sink off to a corner, where not a syllable could be got from him. There is no exception to the testimony given on this point by all those persons who had plenty of opportunity to observe him on such occasions. One is disposed to attribute to a frequent indulgence in wine the cause of the pain and rushes of blood to the head to which Schubert was subject in the last years of his short life; and even the illness to which he so quickly succumbed may, at least in part, be ascribed to his fondness for strong liquors.

No wonder that the rough, unpolished shell did not disclose at once the precious pearl it concealed.

Even Beethoven, living in Vienna at the same

time with Schubert, had not heard of him until Schubert was twenty-five years old and had already composed hundreds of his immortal songs, symphonies, concertos and operas. Not till 1822 did Schubert think of presenting in person to the master he honored so highly his *Variations on a French Song*. Beethoven, then in his fifty-second year and suffering from deafness, expressed the wish that Schubert should write the answer to his questions. But Schubert, out of sheer nervousness, felt as if his hands were tied and fettered. Some remarks of Beethoven uttered on an inaccuracy in the harmonies of his variations disconcerted Schubert the more, and the result was that never, until Beethoven lay dying, did Schubert see him again, as he had not the courage to repeat what had been a nerve-racking experience. Beethoven, on the contrary, after the interview, was most favorably impressed with Schubert, and commenced to study the young composer's works with keen interest. Especially, as Schindler states, *Iphigenie*, *Gränzen der Menschheit*, *Allmacht*, *Junge Nonne*, *Viola* and the *Müllerlieder* impressed him deeply.

Evidently besides genius, pertinacity and industry, something else is needed to pave the way to success. Seclusion and want of manners may prove a serious hindrance to recognition, as in the case of Schubert.

Schubert's Early Education

The Schuberts were natives of Zuckmantel, in Austrian Silesia. Franz Schubert, the father of the composer, held an appointment as the schoolmaster of Lichtenthal. His first wife was a cook, by whom he had fourteen children. Only five of the fourteen survived, Franz being the fourth, born 1797 at Lichtenthal. At the earliest age he manifested a decided predilection for music. It was evident that nature had endowed him for a musician rather than for a schoolmaster. When he was seven years old he made friends with an apprentice who often took him to a pianoforte warehouse, where little Franz had the opportunity of practicing on the instrument. At eight his father commenced to teach him the violin, and then sent him for singing lessons to Michael Holzer, the parish choirmaster, who soon found out that whenever he wished to teach the boy anything new he had already mastered it. "Con-

sequently," he said, "I cannot be said to have given him any lessons at all. I merely regarded him with dumb astonishment." Schubert showed altogether extraordinary precocity in music, although he had not the opportunity to display it to a crowd of admirers. In 1808 he was appointed to the Imperial Chapel, a position which included the right to admission in the "Stadtconvict." It appears that his garb and shape were so unprepossessing that the competitors jokingly called him "the miller's son." But Salieri, the conductor of the choir, quickly recognized young Schubert's ability and gave him the preference. He was soon made leader of the school orchestra. Here he became acquainted with the symphonies of Haydn, Mozart and Beethoven. He was enraptured with poetically imaginative works like the *G Minor Symphony* of Mozart, which he declared was like the song of angels.

Schubert during his student days was chronically short of pocket money and wrote to his brother Ferdinand: "You know by experience that a fellow would like at times a roll and an apple or two, especially if, after a frugal dinner, he has to wait for a meagre supper for eight hours and a half. The few groschen that I receive from my father are always gone to the devil the first day and what am I to do afterwards? 'Those who hope will not be confounded' says the Bible, and I firmly believe it. Suppose, for instance, you send me a couple of kreutzer (about a cent) a month? I don't think you would notice the difference in your own purse and I should live quite content and happy in my cloister. St. Matthew says also that 'whoever has two coats shall give one to the poor.' In the meantime I trust you will lend your ear to the voice crying to you incessantly to remember your brother Franz."

Schubert's Music Paper

One more serious result of his impecuniosity was the impossibility of purchasing music paper for the compositions which now commenced to flow in rapid succession, but this want was supplied by the generosity of one of his older schoolmates, Joseph Spaun, who early recognized his genius. 1810 he wrote a piece for pianoforte, to which he gave the curious title of *Corpse Fantasia*. 1811 he wrote a quintet overture, a quartet, a fantasia for piano and his first songs, which drew the attention of Salieri to the boy's talent, and he was handed over to Rucizka for harmony lessons. The experience of this teacher was similar to that of Holzer: "He has learned everything," said Rucizka, "and God has been his teacher!"

Afterwards Schubert enjoyed the personal instruction of Salieri for many years. Salieri was the most eminent of Italian musicians resident in Vienna. He was a man of great ability, and Schubert derived much benefit from him. Particularly his love for sweet melodies, shown in all his compositions, was undoubtedly fostered by the Italian maestro. Characteristic of the chauvinistic tendencies of German historians is the fact that they consider the wonderful and rapid advancement made by Schubert under the leadership of this distinguished musician not as a logical consequence of his tuition, but as ensuing in spite of the same. Although a composer of genius (he wrote 40 operas, among which *Armida*, *Semiramide* and *Les Danaïdes* ought to be specially mentioned) and an eminent conductor, the mere fact that Salieri was an Italian was enough in the eyes of these prejudiced critics to deprive him of the credit of having contributed to the musical education of Franz Schubert. The latter, however, entertained the most affectionate feelings and sincere gratitude towards his teachers, as proved by a *Jubilee Cantata* he wrote in honor of Salieri. During the same year (1816) Schubert wrote his most famous songs.



SCHUBERT, LONGING FOR A PIANO

Schubert at times in his career was without a piano for his use, and was obliged to wait outside the door of the home of a friend for a chance to borrow the use of the instrument.

The Family Quartet

On holidays his instrumental chamber music was played at home by the family quartet composed of Ferdinand first violin, Ignaz second, Franz viola, and the father-violoncello. Franz's quick ear detected the most trifling blunders. He rebuked his brothers, but would ignore the mistakes of his father or timorously call his attention to them, saying: "Is not something wrong here, sir?"

Schubert left the "Stadtconvict" 1813, his residence there having lasted five years. The pecuniary circumstances of his father forbade the possibility of Schubert's devoting himself exclusively to music, and his only immediate chance was to assist in his father's school. For three years he settled down to an existence of unspeakable weariness, teaching the children of the poorer classes of Vienna the alphabet and the rudiments of arithmetic; but in spite of such wearisome activity these years were the most prolific of his life, for it was then that he wrote some of his most important works.

A remarkable fact in Schubert's life is that he formed intimate friendship only with congenial persons of his own sex, while he had scanty and mostly commonplace experiences with the fairer part of humanity.

1814 he composed the opera *Der Teufel's Lustschloss* whose plot was even more outrageous than that of Mozart's *Zauberflöte* without having the hidden symbolism contained in Schikaneder's story. It deals with enchanted castles, monsters, deeds of daring and all the paraphernalia of fairy romanticism. For a serious opera it was utterly unsuitable. It was never performed.

Amazing as his rate of production had been in previous years, all former efforts were eclipsed in 1815. Half a dozen dramatic works, two masses, two symphonies, a quantity of church and chamber music and nearly one hundred and fifty songs form the stupendous catalogue of works conceived and finished within the space of twelve short months! In the whole history of music we can find no parallel to this inexhaustible fertility. It is certain that it was absolutely no trouble for Schubert to compose. The subject once chosen, the ideas to express it came naturally and superabundantly. Unlike Mozart he did not carefully perfect his works before writing them down. Handel, Bach and Haydn wrote with extreme rapidity but none of them exhibited the degree of fecundity of Schubert at the age of eighteen. Spina has a M. S. of seven songs all composed October 15th, 1815, and on the 19th four more were written. Among the many songs of this period, those which breathe the spirit of Schubert most truly are the *Erlkönig* and the *Wanderer*. The *Earl-King* has a history. One afternoon Schubert was in his room and happening to take up a volume of Goethe's poems, read the *Earl-King* with intense excitement. The howling wind and the terrors of the forest became stern realities to the inspired youth who instantly dashed down that wonderful tone-picture in the presence of a friend who had entered the room. Vogl, the singer, sang it and produced a great sensation. Jean Paul on his death-bed requested that he might once more hear the *Earl-King*. This song was the first of Schubert's compositions that appeared in print, and this happened in the year of his death, thirteen years after the ballad was composed. The publishers for years refused to have it, even as a gift, and probably would never have given the small trifle they did give for it had they not known of the demand for the copies Dr. Sounleitner engraved at his own expense and which were published in commission in 1821.

Schubert's Aversion to Teaching

1818 Count Esterhazy, a Hungarian nobleman, offered Schubert the post of music master in his family. Schubert did not care for teaching, in fact had an aversion to it, but the two gulden a lesson, wintering in town, and other advantages induced him to waive his objections, to accept the count's offer, and to accompany him to Zelesy. Soon after entering into the family he felt a growing passion for Caroline Esterhazy, the count's youngest daughter. The pretty features, the sweet voice, and careful piano accompaniment of the girl of eleven charmed the young genius, but she did not return his love and could do no more than admire his music. Yet she once coquettishly reproached Schubert for not having dedicated any piece of music to her. "What's the use," replied the poor fellow, "when everything I do is dedicated to you." To the last day of his

life it is said he entertained the same feelings towards her but they were always hopeless and unreciprocated.

Of Schubert's sixteen operas and operettas, very few if any, are known to-day. Song was the life-long object of this true tone poet; for it he strove and above all he succeeded. Many may know him by other music but the world at large knows him more by those inspiring melodies which express all emotions appertaining to human nature—love and hatred, joy and sorrow, hope and despair. His six hundred songs form a unique and precious bequest to music.

Efforts were made from time to time after Schubert's death to arrange for the production of his opera, "Alfonso and Estrella," but they were unsuccessful until 1854, when it was brought out at Weimar with the co-operation of Franz Liszt. The *Neue Zeitschrift für Musik* thus criticises the opera: "Unfortunately the poetical, large-hearted composer found himself in company with a thoroughly prosy librettist, and for this reason Schubert's opera will have no vitality. The meagre way in which the subject is handled, destitute of any kind of interest, offering no exciting situation, no good dramatic effects, must necessarily have a tame, depressing effect on the audience, not to mention the lyrical effusions which are immoderately dragged out." These last are the pe-



THE GARDEN AT SCHUBERT'S BIRTHPLACE

culiar features of the opera (which one could correctly designate a song opera), the consequence is that Schubert, with his pure vein of melody, must have felt a constant sense of restraint and he did not get beyond the simplest phrases and forms of his *Lieder*. The inevitable result was a kind of suicidal monotony which even the lyric genius of Schubert could not entirely dispel.

Schubert was not a virtuoso in the modern sense of the word, but he accompanied his own songs beautifully, keeping the time very strictly, and (in spite of his short, thick fingers), he could play the most difficult of his sonatas, except the Fantasia op. 15, which he never could master. On one occasion, whilst attempting it at a private party and sticking fast in the final movement, he jumped up from the chair, exclaiming: "Only the devil himself could play this stuff!"

Schubert's Diary

The best way of gaining an insight to the special likings and idiosyncrasies of a great man is afforded by the study of his diaries and private correspondence. Now whether Schubert was averse to letter-writing there is no evidence to show, but the one great charm we find in the study of the lives of other great musicians is denied to us in the instance of Schubert. Also only small portions of his diaries remain. Alois Fuchs in his "Schubertiana" relates: "Some years ago I found accidentally at an autograph dealer's in Vienna the fragment of one of Schubert diaries in his own handwriting, but several of the pages were wanting. On my asking the reason of this the wretched owner of the relics replied that he had for a long space of time been in the habit of distributing single pages of the manuscript to hunters of Schubert relics or autograph collectors. Having expressed my indignation at this vandalism, I took care to save what was left. The leaves refer to four days only and run as follows: 'June 13, 1816—This day will haunt me for the rest

of my life as a bright, clear and lovely one. Gently and as from a distance the magic tones of Mozart's music sound in my ears. With what alternate force and tenderness, with what masterly power did Schlesinger's playing (Schlesinger was an excellent violinist) of that music impress it deep, deep in my heart. Thus do these sweet impressions passing into our souls work beneficently on our inmost being, and no time, no change of circumstances can obliterate them. In the darkness of the life they show a clear beautiful distance, from which we gather confidence and hope. O Mozart, immortal Mozart! how many and what countless images of a brighter and better world hast thou stamped in our souls!"

Schubert has left behind works in every style; in songs he is superior to every other composer, while in other branches he is not equally unique. His "Sixth" Symphony (1819), his "Seventh" (1828) and his E-flat Mass (1828) are the most conspicuous works besides his songs.

The failure of so many hopes—more particularly in respect of the performance of his operas in the theatre—strained circumstances and constant bodily ailments tended to make Schubert serious and depressed, a state of mind which later gave way to a phase of deep dejection bordering on absolute despair. On November 11, 1828, Schubert's increasing weakness compelled him to keep to his bed. During his illness—nervous fever—which lasted only nine days, he suffered from mental wandering. He died on the 19th of November, aged thirty-one years. A portrait bust marks his grave, and on the pediment beneath it is the following epitaph:

*Music buried here a rich treasure,
But still more glorious hopes.*

Here are a few aphorisms by Schubert and anecdotes of him:

Take men as they are, not as they ought to be.

Town politeness is a powerful hindrance to men's integrity in dealing with one another. The greatest misery of the wise men and the greatest happiness of the fool are based on conventionalism.

Schubert, when his teacher Salieri told him that he was competent to write an opera, stayed away from his lessons for a couple of weeks and then begged the astonished master to examine the entire score of *Des Teufels Lustschloss*, which he placed before him.

Schubert had given the singer Vogl some of his songs. Vogl examined them at his home and found among them one that pleased him particularly and had it transposed to suit his voice. About a fortnight elapsed and both friends were enjoying music together, when Vogl, without saying a word further, placed the song in the transposer's handwriting upon the piano. When Schubert heard the composition he called out: "Hm! pretty good song! Whose is it then?" He did not recognize his own work, which made Vogl speculate upon whether Schubert composed in a state of somnambulism, or trance, without free will on the part of the composer.

Schubert's Unfortunate Surroundings

Resuming, we find the following salient traits in Schubert's life:

Lack of conventional deportment and an unsightly appearance were stumblingblocks in Schubert's artistic career.

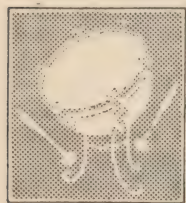
His absurd over-modesty. Even dealing personally with publishers he was reserved and timid to a degree that he failed to reap the full harvest of his labor.

Intemperate indulging in frequent and strong libations, which shortened his life. Those we could call the "Secrets of His Failures," the delay of fame during his lifetime.

On the other hand, the eminently artistic surroundings in his early youth, first in his own family and then at the "Stadtconvict" under Salieri's leadership, gave Schubert a solid foundation on which he could build his wonderful musical powers.

Altogether we have in Schubert a rare instance of an immortal tone-poet, who lived under the most unfavorable circumstances and was fully recognized only after his death.

THE GREATEST MASTER OF SONG,
A MOST UNFORTUNATE ARTIST.

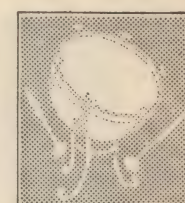


The Secret of a Good Musical Memory

Successive Steps in Acquiring the Art of Remembering Music

By DR. CHARLES WILLIAM PEARCE

Director of Studies, Trinity College, London



I. An Analysis of Memory

PLAYING from memory may be considered briefly from its psychological as well as from its practical side.

Long ago, Herbert Spencer found in the technical confidence and assurance of the great *virtuosi*, an additional proof that a long employed combination of muscular actions becomes almost as difficult to analyze as tricks of walk, attitude, of other mental action, of handwriting, etc. He says: "Similar integrations* go on between cognitions† and the operations guided by them. At last, no reasoning or calculation is required; or, indeed, is permissible; for it is notorious that in games of skill, any lengthened consideration or active interference on the part of the higher faculties, almost inevitably causes a failure, owing to the required *automatic* character of the performance."

II. The Two Forms of Memory

Henri Bergson distinguishes *two forms of memory*; one of them, the "repeating" memory, he calls an automatic cerebral mechanism (*habitude motrice, mécanismes moteurs et tout montés*); the other, the "imagining" memory, is to him the *true* memory, i. e., the actual mind, composed of remembered representations (*images-souvenirs*) and spontaneously reproducing past perceptions.

In the present volume attention has been repeatedly drawn to the performance of certain technical actions—from mere force of habit—in an almost automatic, unconscious manner as "reflexes"; but this fact is made very clear indeed by a Canadian‡ teacher:

"Each one of us is possessed of two minds—the *conscious* and the *subconscious* mind; and a clear understanding of the separate functions of each of these two minds is of the greatest value to one who would become a successful performer. The *conscious* mind is, as it were, the stern disciplining *teacher*, the imparter of fundamental ideas, whilst the *subconscious* mind is, at the outset of any interpretative undertaking, the wild, charming, undisciplined pupil. The *subconscious* mind is, therefore, the *receptive agent*, and also the interpreter of the conscious; with the added inevitable individuality and technical fluency which the latter does not possess, and over which in the ultimate presentation (let us say the public performance) the conscious (teacher) has little control. Since each one of us possesses the two minds, and since the *subconscious* is the *interpreter*, it follows that the more sensitive and receptive it is, and the more one is able to set it free (unhindered by the conscious) the more individual and greater artist that one of us becomes."

The same writer goes on to explain his meaning by a practical illustration. He says:

"Let us take for example the Chopin *F minor Etude* (Op 25, No. 2). In the right hand part the entire composition is an unbroken chain of a few over eight hundred quaver notes to be played at a very rapid tempo. I begin the study of this composition by reading consciously each note, and then I play it on the piano. This is necessarily a slow process, as the conscious mind is only capable of working at a limited speed. But every time I read these notes, an *impression is made on the subconscious mind*. At first the impression is only faintly made, but by numerous repetitions it gradually becomes strong enough to be depended upon, and I find that by allowing myself to depend half upon one mind and half upon the other, I am able to read or have the impression of a group of three or four notes at once, and therefore can play them proportionately

[EDITOR'S NOTE.—Dr. Charles William Pearce, one of the clearest thinking of the British musical pedagogs, has written several excellent works upon musical subjects, including a Student's Counterpoint, Composer's Counterpoint, The Art of the Piano Teacher (quoted in part herewith), Rudiments of Musical Knowledge, etc. He was born at Salisbury in 1856, acquired his degree of Mus. Doc. at Cambridge University. For a time he was Dean of Trinity College of Music in London. The following article is an exceptionally sensible treatment of the subject of memorizing. Any persistent student who has the patience to do intelligently as Dr. Pearce has suggested should be able to acquire a fine repertoire of pieces "by memory" in a year or so.]

faster than when I read each one separately. To make a long story short, eventually the impression has become so strong that I am able to depend upon it entirely, and dispensing with the music and all thought of the notes, I am able to play the *Etude* at a tempo much faster than I could possibly think it out. Being curious to know the relative speed powers of the two minds, I have by test found that to play this *Etude* consciously thinking out every note requires over five minutes, whereas in playing *subconsciously*, I can get through it in less than a minute, or less than one-fifth the time required for the former performance."

His point is that while the conscious mind has been absolutely necessary in creating the impression, its secondary, but not less important, function is to withdraw itself almost completely, so that the subconscious may have free play. The performer who cannot accomplish this latter feat, cannot hope to play such a composition as this Chopin *Etude* at any great rate of speed, for consciousness will hinder the entire delivery.

It is this antagonism between what are here called the subconscious and the conscious minds which is so often at the root of deplorable "loss of memory" which sometimes happens whilst a pianist is playing without a printed copy of the music before him on the piano-desk.

This matter can be reasoned out somewhat thus: Each one of us has mastered perfectly the technic of walking and breathing. We walk accurately, stepping so many inches each regular number of seconds; our breathing is accurate, regular; and yet this is all controlled *subconsciously*. At the piano we ought therefore to be able to play accurately and regularly, as an illustration, a series of octaves. An octave position of the hand measures an octave no matter where it alights, just as a foot-rule always measures off twelve inches, no matter where it is placed. If, in learning to play octaves, the student consciously holds the octave position without contracting or expanding the hand until this feeling for the distance is firmly impressed upon the subconscious mind, he may then be able in playing to depend upon an infallible octave technic, just as in walking he is able to depend upon stepping so many inches.

When we hear a pianist blurring an octave passage, it is either because he has never consciously held (in practice) a definite and unchanging octave-span; or else fear or doubt enters into his conscious mind, thereby destroying the sure impressions which have been made on the subconscious. *It is like trying to walk a plank where fear of falling off causes one to walk unnaturally.*

Main Points of a Good Memory

Interest.

Attention.

Sharp initial mental impressions.

Know your composition so that you can play it before attempting to memorize it.

Memorize in three ways: (a) aurally, (b) visually, (c) tactually.

Practice writing down difficult measures from memory and note how many omissions you make.

Stick at it until you get it.

It follows, therefore, that *if technic can be made a subconscious thing*, so that in performance it is entirely detached from the conscious—it becomes at once, not a dry mechanical device, but a *medium for the expression of the soul*. And who can deny the indefinable charm of a technic that "floats like a spirit?"

III. How Memory Can Be Cultivated

The mere psychological aspect or the purely theoretical consideration of memory as a mental process is, however, of little practical value to anyone who may desire to be able to play the piano "without book."

It has been well said that the best way of attaining a musical memory is to be *born* with it! Failing this, the next best thing is to possess great powers of *mental concentration*.

In order that an impression be left upon the mind for any length of time, it must be either very vivid, or it must be revived many times at short intervals.

During the practice-periods of learning to play a composition, every effort must be made by the teacher to secure the pupil's clear and uninterrupted focus of *conscious* thought on the matter in hand.

This concentration of thought will render the memory so susceptible to the reception of fresh mental "images," that the vivid impression made by them upon the subconscious mind during the first reading and subsequent systematic repetition of a new composition—whether practiced in sections or as a whole—shall be strong enough to secure the *mental retentiveness* necessary for a public performance of the music.

With this retentiveness of a complete mental "image" of the composition—as a whole, as well as in sections—must be associated an *agility of thought* in reproducing the composer's flow of musical ideas, by bringing them forth, one by one, from their "pigeon-holes" in the subconscious mental storehouse, and presenting them to the ear of the listener in their proper order—as written.

It is therefore necessary to *know* a composition before attempting to *remember* it.

Another important asset of the player from memory is *good health*. Mental concentration—whether during practice or performance—is impossible after a sleepless night, or during a bad nervous headache.

The facility for memorizing music varies so much in different individuals, that no single method can be prescribed as the *only* one, or even as the *best* one.

VI. Three Ways of Memorizing

There are practically three ways of memorizing piano-music:

1. By ear.
2. By visual recollection.
3. By a recollection (a) of technical actions, and (b) of keyboard locality.

Pupils who are highly gifted by nature have the inward ability to hear a composition mentally, and to proceed from this quite easily to an outward expression of the music on the piano. Such pupils usually possess—in addition to this great gift—that utter and complete confidence in their natural talent, which makes—for them—a failure of memory well-nigh impossible. Memorizing by ear being the most natural as well as the most *musical* way, is strongly recommended to teachers for development in their pupils—even with those who possess only slight natural ability in this respect.

The recalling of a past impression of sufficient depth can be brought about whenever an "association" has set up the train of visual "images" which surrounded or led up to the original experience.

Visual musical memory is of two kinds:

(a) A recollection of what the notes, chords, etc., look like on the printed music-page. This "association" of sight and sound is very similar to the memorizing

*An integration is a function or action which does not include any principle of subdivision.

†By cognition is meant a knowledge or apprehension which is certain.

‡Mr. Paul Wells, of the Toronto Conservatory of Music.

method pursued by public reciters and others who learn poems, etc., very readily by recalling mentally the position and *look* of the printed words in the book from which they study.

(b) A recollection of the muscular feeling of the technical actions employed during the performance of the music, aided considerably by recalling the keyboard position of the notes, chords, etc., taken by the fingers whilst playing.

With every player from memory the mental visual "image" of the printed notes obtained from the memorized music-book, has therefore to precede the memorized visual technical action of the fingers, etc., and the various keyboard localities affected by them.

For visual memory to be trustworthy it is as necessary for a memory-player to think (or even say) over the notes of a piece away from both music-book and piano, as it is for an ordinary reciter to "say over" the words of a poem he desires to recite, away from the book from which he studies.

In either case, the music or the literature to be recited from memory should be gone over many times in the *mind's* eye and ear with much certainty and confidence before either be presented to an audience. It is also a good plan to take a sheet of music-paper, and *write down* certain detached portions of the music from memory.

It stands to reason that visual music-memory is greatly aided by a knowledge of harmony and form.

Finger and keyboard memory are not of much use unless assisted by aural and visual memory.

The best thing to do is to cultivate all three of the above-mentioned methods of memorizing, *i. e.*, to know the music well by *ear*, hearing it unfold itself in advance of the fingers, and to have also in the mind's eye a vivid recollection of the notes on the printed page, as well as of their locality on the keyboard, and the necessary technical movements of the fingers in connection therewith.

V. A Few Useful Hints for Memorizing

It is well for a memory-player to go over his piece mentally, *i. e.*, to hear it with his inward ear, during a morning's bath, an afternoon walk, or an after dinner lounge with closed eyes in an easy chair; and this not always from the very beginning of the composition, but from various points in the middle, still keeping the order of continuity of the various divisions and formal design of the music clearly in mind.

When many pieces have to be retained by the memory those most recently learned will be found to need more frequent repetition than those which have been learned—and played—many times in the past.

Memorizing piano-music makes such demands on mental capacity that its value can scarcely be over-estimated as a mind-training process. Hence piano-forte-playing deserves the utmost consideration and respect as one of the most important factors in a good general modern education.

"Why, Oh, Why?"

By O. W. Mosher

THE following is a plea for more happy, genial and informal relations between the so-called professional or semi-professional musician and the average music lover.

Why is it that the average professional musician can almost never be induced to perform, even in an informal way for friends or even relations, unless he is paid?

To put the matter in a light touched with deep pathos, I give an example. I have a cousin—an own cousin, too, mind you!—who is a crab about the matter. I hate to put it in such strong language, but there is no doubt he is a crab in that particular. I will say to him in my most genial tone, "Come on, old settler, give us a song, won't you, old socks? Just one—I haven't heard you since before the Spanish War."

Will he sing? Well, I should say not—nothing of the kind. He sings tenor, and insists on a "tenner" every time he sings. Unless I put the plain green bills on the music rack for him to read the notes from he puts on a pained expression, and refuses to perform, and leaves me standing there feeling like the doormat after an "At Home."

Why is it that these professionals are such wet blankets at informal affairs? I know a young lady who plays the piano beautifully. Ask her to play at a party or reception and she always claims to be completely out of practice—"really hasn't anything she can play, you know." It seems to you a bit of intellectual dishonesty on her part—you know, and she knows, that she plays exquisitely; and what's more, she knows that you know.

Let me illustrate the wrong and the right attitude to take toward requests to play. Both these incidents are absolutely true.

Firstly, let me illustrate the wrong attitude. I am a professor of history in a small Virginia college, and as such am supposed to assist in entertaining the occasional traveling lyceum stars who radiate around our lovely little city.

I entertained a party of three at my home one time; a reader, pianist and violinist. Now, I'm not a bad violinist myself—by no means a professional, you understand, nor with a very ample technic, but I think I play with some color and feeling, and I have been greatly in demand in boosting Red Cross and Liberty Loan drives; my training was under a Boston Symphony man and was, of course, good—so let's let it go that I can give a performance pleasing to the ordinary person.

I played for my guests, and they apparently enjoyed it. Then I turned to the violinist and said: "I wonder if you wouldn't like to play a couple of duets here with me. Here's a dandy one of Moskowski's and Schubert's *Serenade* for two violins and piano; it is mighty effective.

Well—would you believe it, all three of these lyceums closed up like clams, and one of them said, with the most superior and snippy air, "We make it a point never to play outside of concert."

If that wasn't a wet blanket, I miss my guess. Why couldn't they have loosened up a little? It would have given so much pleasure to me if we could have tried those over together, and it couldn't have ruined them professionally, that I could see.

Turning from that experience, which I remember with a degree of unhappiness, let us turn with delight to a real genuine bit of good-heartedness in a musical way; from a king of professionals.

I was riding in the Pullman on the way to Washington, when the negro porter said, "General, I sees you got yo' fiddle along—I plays a little bit myself, and I'd like powerful well to have you play a piece for me."

"Sure," I said, "I'll be glad to." So we went out in the smoking compartment at the end of the coach, and I played for him and a crowd of traveling men there. They were all very appreciative.

When I had finished the porter said: "General, you sure do play mighty well; but suh, there was a fellah on the train last trip I asked to play same as I did you, and say, he was the wonderfulest fiddler I ever did see. He said his name was Mischa Elman."

"Mischa Elman?" I exclaimed. "You don't mean to say he played out here for you?"

"Yes, suh, he sure did." And then the conductor chimed in with, "That's right, Elman was a passenger last trip through to Washington, and he gave us a regular treat out here in the smoker."

"Well," I remarked to myself, "If some of these crabs of professional musicians would take example from Elman, it would be real stuff. That certainly was darned nice of him!"

Of course, I can see how requests to play might easily become an imposition upon professionals, and yet I do wish to make a plea for a little greater leniency to us poor music-loving mortals. It is so flat to ask some of the accomplished ones to play something at a reception or party and have them hem and haw around and say "they really haven't got a thing." If they don't want to assist in the good time, wouldn't it be better for them to ask the host or hostess ahead of time to see that they are not called upon? It is, indeed, a sad thing to hear an accomplished musician throw a wet blanket on the proceedings by hanging back and refusing to do anything when asked.

"Why, oh, why, can't they limber up and let us hear an occasional informal bit of music—music that isn't cut and dried and ticket-ed to the limit?"

The Piano Teacher's Best Advancement

By Harold M. Smith

THE best advertisement a piano teacher can have is a pupil who plays well from *memory*. No matter where the pupil is or whether music be available at the time, he is always prepared to reflect credit on his instructor. On the other hand, how many golden opportunities have been lost by the pupil who is compelled to make the excuse, "I haven't my notes," when a music-hungry audience requests him to play.

If we would "let our light shine," we must produce pupils who are able to show others what we are accomplishing with them. Many of the most favorable opportunities for display of musical ability come unexpectedly and at times when the student finds himself without music from which to play. If he be prepared with a few memory pieces tastefully rendered he has done his teacher a great service.

A Large Order for a Little Thinker

By D. G. Woodruff

Few teachers have any idea of the mental complications they present to the minds of their little pupils. Mental actions are simple or complex in proportion to the number of operations combined. The secret of natural, easy teaching is that of teaching one thing at a time, and then combining these things. This is especially true in any study which has to do with executive work—anything to do with the employment of the hand. Suppose you present a complicated design to the little child just learning to draw. The child is bewildered and amazed by the many figures. Get him to start by drawing some simple figure and the result is very different.

Dr. John Warriner, a well-known English pedagog and writer upon music subjects, once catalogued all the things which the little child had to think about before he could strike a single note upon the piano. Here they are:

1. He has to decide upon the alphabetical name of the note on the staff.
2. He has to find its locality upon the keyboard.
3. He has to decide which finger shall depress the key.
4. He has to think of the duration of the note.
5. He has to consider whether the note is to be loud or soft.
6. He has to consider upon the kind of touch to be used.

The moral to the teacher is to teach thoroughly all of the details of the elementary work, and to endeavor to teach one thing at a time until the proper moment comes to put the component facts together.

A Home-Made Metronome

By Mathilda Meyer Chapman

How many teachers, upon advising a pupil to purchase a metronome, have been confronted with the fact that the parents are unwilling to expend the sum necessary to secure one! Such teachers, perhaps, will find the following little device helpful. It has the advantage of being very cheap, and, while it cannot entirely fill the place of a metronome, it is far better than none.

Take a small tape measure with a spring, such as can be purchased in any department store for 25 cents. Drive a nail into the wall, hang the tape measure on it, and set it swinging like a pendulum. Set your metronome going at the same time at the speed of 200. Lengthen the linen tape until the speed of the pendulum is the same as that of the metronome, and mark 200 on the tape at the spot where it leaves the case. Proceed in the same way to mark the speeds 184, 168, 152, 138, 126, 120, 116, 108, 104, 100, 96, 92, 84, 80, 76, 72, 69, 66, 63, 60 and 58. This is sufficient for ordinary purposes. After you have marked one tape measure, keep it on hand and use it as a model for marking others.

To use the metronome substitute, the pupil drives a tack into the wall near the piano, so that he can see it swing "out of the corner of his eye," setting it at the speed marked at the head of his piece or study. It will swing long enough for him to get the tempo firmly fixed in his mind.

Classic Piano Playing from Beethoven to the Moderns

Written Expressly for THE ETUDE by the Well-known New York Critic

W. J. HENDERSON



WITHOUT question the delimitation of the period of classic piano playing is by no means simple. This must be so because periods in music invariably overlap, and the artistic impulses which govern the development and progress of the art never cease to operate. The so-called classic and romantic principles have ruled in turn ever since music began. The one is conservative, the other progressive; the former reverent before established authority, the latter proclaiming daily its declaration of independence.

The entire classic period of music was thrown into disturbance by the advent of Beethoven. Historians and essayists are in the habit of pointing to him as the supreme master of the classical writers, while to Chopin, Schubert, Schumann and Liszt they assign the beginnings of the romantic era. Beethoven, however, has defied all classification. He was both classic and romantic, and in the first movement of the *Fifth Symphony* he triumphantly proved that the most rigorous and logical uses of the classic method of composition could be made the most fiery and eloquent utterance of the new romantic thought.

As Beethoven composed, so he played the piano. But we cannot begin a survey of classic piano playing even with the earliest performances of Beethoven. To arrive at a just view of the ideals and purposes of the classic piano masters we must go back at least as far as Emanuel Bach. He was the true father of modern piano playing, and, indeed, modern piano composition. But even he owed much to two predecessors, his father and Domenico Scarlatti. The latter clarified the cloudy atmosphere surrounding keyboard methods by showing the radical differences between the technic of the organ and that of the pianoforte. The former revolutionized clavier practice by his system of fingering.

The earlier manner of holding the hand flat and the fingers extended made it impossible to use the thumb as an active member of the digital family. Sebastian Bach, Handel, Couperin, Scarlatti and other great performers did, indeed, use the thumb, but only occasionally, until Bach determined that it should be employed with the same facility as the other fingers. In order to make this possible, it was necessary to abandon the extended position of the fingers, to bend them so that the thumb might be brought always in reach of the keys, and to raise the back of the hand. The fingering by which the thumb is passed under the fingers in scales was introduced by Bach, and has remained in use till this day. This system of fingering was at the basis of the method amplified and in part created by Emanuel Bach.

The technic of the earliest clavier players permitted the production of a smooth legato only at a moderate tempo. But once a method allowing perfect fluency in the delivery of scale passages was adopted, the performance of such music became comparatively simple. We must, therefore, believe that the profusion of scales in all piano compositions up to and including those of Mozart, was due to the ease with which they could be played no less than to the fact that composition for the piano was influenced by the prevailing taste for the music of the Italian opera, rich in florid passages founded largely on scale formations.

The elegance, suavity and fluidity of style found in the first works belonging to the classic period are to be traced in part to the new achievements in technic and in part to the strong feeling for the vocal. We read with delight the words of Emanuel Bach in his important book, *The True Manner of Playing the Clavichord*. He says:

"Methinks music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task, if we desire not to leave the ear empty, or to disturb the noble simplicity of the cantabile with too much noise."

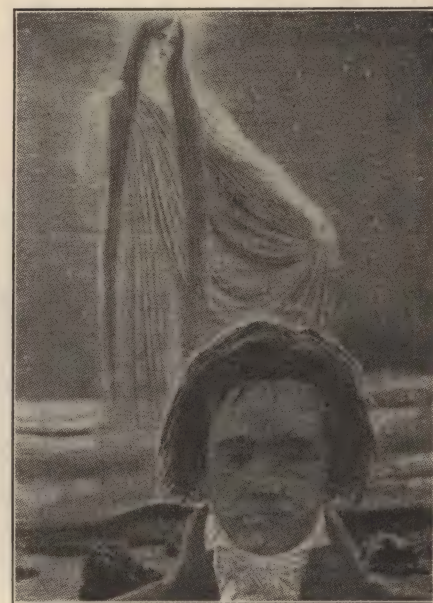
One heaves a sigh of deep desire that all pianists and piano writers of to-day would ponder these wise words. Meanwhile, it is not essential to our purpose to make a critical examination of Emanuel Bach's piano compositions. Suffice it to say that he did seek for a clear, fluent, singing style, and that his works are conspicuously successful in their attainment of a direct expression of melodic idea. Though they never reached depth or largeness, their felicity in the adaptation of the means to the end, their skilful employment of the resources of the instrument, could not fail to impress later masters, and it is, therefore, to Emanuel Bach that we trace the origin of the style of Haydn and even that of Mozart.

That Mozart was an exponent of the singing style was the natural outcome of his artistic organization. Jahn, his biographer, declares that his musical training was founded on song, meaning by this, no doubt, that Mozart was, from infancy, influenced by the Italian opera. Without question, this is true, but one of the most direct and powerful influences of his young spirit is too often forgotten. His artistic paternity was his father's training, and Leopold Mozart was a violinist of the classic school. It is more than likely that the suave and flowing manner of the violin player and the penetrating beauty of the sustained phrases of the violin cantilena, familiar to Mozart from his earliest childhood had almost as much to do with his affection for the singing style as the incessant hearing of trumpey Italian tunes which he himself surpassed while yet an infant prodigy.

We do know that his fundamental demands in piano playing were a perfect legato, a singing touch, and a style simple and unaffected. He held that the position of the hand should be quiet and steady. He admired lightness, smoothness and elegant rapidity. Passages were to flow like oil. He opposed high speed and violations of time. He commanded appropriate expression. Propriety and good taste were with him prime requisites. He left us one proclamation of a faith entirely obvious, yet too often smothered. "Three things," he said, "are necessary for a good performer." Then he pointed to his head, his heart and his fingers.

Since Mozart was not only a great pianist, but a composer of great piano music, he projects himself forward from the somewhat prosaic musical history of his time as the true formulator of the elegant, smooth, vocal style of the classic period. With him it found its definite form, and from him it took such mildly individual departures as one discerns in the few masters whose work is not yet wrapped in eternal slumber. Mendelssohn, Henselt, Moscheles—he is just falling asleep—and some of his ancestors, of Thalberg, and his kind, owed their artistic descent to Mozart.

We are prone in these days to underestimate the value of the school of Mozart. We revel in the resources of the contemporaneous piano, an instrument of which Mozart never dreamed. We storm orchestral heights and even challenge the passionate accents of the lyric drama to outdo our keyboard in its publication



THE SPIRIT OF BEETHOVEN

of the tumultuous emotions of life. But the fundamental musical doctrines of Mozart do still and must forever underly the superstructures of modern art.

The bed rock upon which the best singing, the best piano performance, the best playing on any other instrument rests is the production of a noble legato. There is no more room in musical art for continual thumping and drumming than there was in the day of Emanuel Bach. Whatever we seek to do we must unceasingly sing; and without a legato there can be no singing.

The principles of legato playing laid down by the early classic masters apply to the piano of to-day quite as directly as they did to the mild and gentle tinklers of the Viennese makers. Those masters discovered that the secrets of the piano could not be coaxed to light by the use of the harpsichord touch, but must be sought with that individual employment of the tenuto or resting touch which, alone, can evoke the smooth flow of unbroken sound in a passage. Fortunately for them, the mere blow had no prominent place in their technic. The clavichord resented it. The harpsichord nullified it. The piano alone could actively respond to it, but not with a singing tone. So the pressure touch, which had been the only one for the clavichord, passed through a simple transition in the harpsichord era to the new clinging touch of the piano.

Yet we must bear in mind that Mozart's playing could not have disclosed such a liquid legato as that of our contemporaneous pianists. In the first place, his piano could not give it. In the second place the art of pedaling was in its infancy. And, therefore, we must believe in the reports that Mozart's staccato had a peculiar charm, while his whole style was distinguished by delicacy and taste. Clementi vowed that he had never heard anyone play so soulfully. Dittersdorf, who was, perhaps, less perspicacious, found a rare combination of taste and art. Papa Haydn, tender always, asserted that he could never forget Mozart's playing because it touched the heart.

When the writer of this article took his first piano lessons he was taught the technic of Mozart's greatest rival, Muzio Clementi, whose *Gradus ad Parnassum* was still the gospel to old-fashioned persons unacquainted with the advances of Beethoven and the still later discoveries of Liszt.

While it is undeniable that the smooth style survived long after Clementi, it is equally true that we can trace from his art the beginnings of what may be called the grand style of the virtuoso of to-day. Brilliancy, the product of agility of finger, goes back at least to Handel and Scarlatti, but historians have often pointed out the influence of the English piano on the art of Clementi. We are in a position to comprehend fully the scope of such an influence, for the inventions of our own time have so extended the powers of the piano that the wizards of the keyboard can now produce effects which bewilder even expert listeners. That Clementi should have discovered the value of sonorities ob-

tained by rapid successions of thirds, sixths and chords is not astonishing. The *Chromatic Fantasia and Fugue* of Bach should hint to us that even the hermit Sebastian might have unloosed some of the grandiose accents of the piano if he had possessed one.

At this parting of the ways the classical players divided themselves into two parties, that originating with Mozart singing lyrics of bewitching lightness, grace and vivacity, while the other, favored by the better sustained sonorities of the English instrument, enlarged the vocal style, and reached out after a broader and deeper utterance. In the procession of performers, some of whom are known as composers only to historians, one sees the figures of Hummel and Moscheles among the products of the Viennese school before its descent into mere pretense. Hummel and Moscheles were truly virtuosos in the best sense of the term, and both strove to write for the piano in the style in which each played. But as composers they had little to give. Of their successors it can be recorded only that they were pianists. Their very names have been buried in library dust. Steibelt, Kalkbrenner, Herz, Czerny—who knows their works now? Perhaps some unlucky students of the piano are still victims of all of those deadly dull *Etudes de Velocité*, but why should anyone dally with them when the best of Czerny's works have been carefully selected and collected in volumes like the *Czerny-Liebling Etudes*?

As for the other branch of the classical school, it fares no better at our hands. Old J. B. Cramer and Dussek were the best of the party till Field came. He was, beyond question, the leading virtuoso of this wing of the school. According to the best authorities, Field had a ravishingly beautiful touch (although he held the fingers rather high) and "was one of the greatest masters of all time in his picturesque diffusion of light and shade." There was also one Karl Mayer, who is charged with the heinous crime of becoming a seeker after effect.

To seek for effect merely for effect's sake is vicious, but possibly this reprehensible old Mayer, may have contributed something toward those splendid advances

in the pianist's art regarded as exclusively the product of the romantic period. One has only to remember that every orchestral composer who has ever discovered the values of new instrumental combinations or novelty in methods of instrumental solo writing has been accused of searching after effect. Berlioz, Wagner, Liszt and Richard Strauss filled their scores with orchestral effects. Some of them may have been used first by obscure Karl Mayers, who had nothing in particular to say, but strove to say it colorfully.

We are now confronted with the supreme genius of the classic period, Beethoven. To be sure, the mighty Ludwig must be accepted as a composer rather than a virtuoso, and perhaps he ought properly to be classed as among the composer-pianists who, as we all know, never play quite as well as the pianists who are ranked definitely as pianist-composers. Almost every pianist composes a little, for human nature craves the pride of creation. But even the leonine Rubinstein, despite the unquenchable *D Minor Concerto* and the boundless shallows of the *Ocean* symphony, stands convicted of being a pianist-composer rather a composer-pianist. It is a pretty distinction, but one, I fancy, none the less clear.

About Beethoven's piano playing there seem to be differences of view. However, no one is likely to embark upon any acrimonious dispute of Kullak's assertion that he "aimed at a harmonious coalescence of conception and technic." This is a conservative declaration, apparently founded on the motto, "safety first," for one might say precisely the same thing of Harold Bauer, Olga Samaroff, Florence Nash or Mana Zucca. The psychological parting of the ways could be discovered in the character of Beethoven's conceptions.

He was probably a much better pianist than Mana Zucca or Florence Nash (these names are chosen at random from the list of ten thousand public pianists) but undoubtedly not as finished a performer as either Mr. Bauer or Mme. Samaroff. Beethoven himself did not approve of extreme development of technical wizardry. He said, in a letter to Ries: "The high development of the mechanical in pianoforte playing will end in banishing all genuineness of emotion from music."

Hints for Your Repertoire

By Leonora Sill Ashton

"SHE plays beautifully, but she only knows the same old things."

This was the actual remark made about a young woman of exceptional ability at the piano.

She had had every advantage in the way of careful training by well-known teachers, which training was evident in her artistic performances; but—"she only played the same old things." That was the popular verdict.

It is true that one thing done well is worth six things done poorly; but what a world of reproach and suggestion lies in the above remark!

The musician may enjoy an old piece more and more as the years go on; just as the student loves the well-worn volume, and he will find something new in it at almost every playing; but the public, however small, even if it consists of only your family and a few friends, desires something novel and fresh.

Therefore, do not allow your list of memorized pieces, your "concert program," to grow stagnant. Keep it renewed every week with a new composition even if it be but a short melody or song.

Your music, in a sense, is not your own; for the

happiness of many may largely depend upon it, and it is simple altruism to learn the things that they will most enjoy, who have not the power to make music for themselves.

This is one of the first thoughts in adding to our repertoire.

Next is one of a more educational value.

It is hoped that every serious student of music in America will in due course of time have at his finger tips a miniature concert program of that which has been established by long use and tradition, namely: compositions by Bach, Beethoven, Schumann, Chopin, Schubert, MacDowell and other modern composers.

Thinking of nothing but your own benefit in this case, the study of those old masters in their order will develop musicianship as nothing else can; besides forming in your mind the sequence of one school of music after another.

Again, in the choosing of pieces to memorize it is well to have one composition at least of each well-known composer, and of newer ones as they appear on the scene.

You will frequently be met with such questions as these:

Clementi said that Beethoven's playing was "little cultivated," sometimes violent, but always filled with spirit. One can imagine the style of the master and can believe that Schindler was correct in his assertion that Czerny, though Beethoven's pupil, did not fairly represent it. There came a time when Czerny believed that he could embellish and improve, and at that moment he fell under the condemnation of Beethoven's dictum quoted above.

As for the violence in the master's performance there is evidence that it did not appear till his hearing had become defective. Doubtless he sometimes thrashed the keyboard in his endeavor to make it sound for his failing ears. But the details of Beethoven's piano playing need not detain us. The fact that he fairly stood at the parting of the ways between the classic and the romantic styles may be accepted. He was neither a classic nor a romantic player himself, because he was less concerned with pianistic style than with the proclamation of his own grand musical conceptions. But his playing contained the germs of the art of Liszt, an art which culminated in making the piano the rival of the orchestra.

After Beethoven lived pianists whose romanticism was less full blooded than his, but who superimposed upon the classic directness some foreshadowing of the tone painting effects reserved for their successors. One cannot think of Mendelssohn and his little journeys into fairy land without feeling that a song without words is at least a distant and faded old cousin of a young and blooming ballade. Can one play Henselt's *Si Oiseau j'tais* with no thought of Schumann's *Vogel als Prophet*? I once heard that singular idiosyncrasy called Pachmann play them, one after the other, without pause.

But we are forced to confess that the romanticism of the pianists who immediately succeeded Beethoven were burdened with an excess of politeness. It was not till the plumed knights and prancing steeds of Weber's chivalric style entered the arena that the full effect of the new romanticism made itself felt in the world of piano playing.

"Who is so and so? What kind of music does he write?"

The well-informed musician, be he teacher or not, will find infinite satisfaction in being able to demonstrate at once, by a short selection, the information desired.

All this will require work; but remember the music you give to the world is the fruit of all your toil, and too much care cannot be bestowed upon it.

One hour a day is none too much to be devoted to the memorizing of new pieces, the inspection of old ones, and the planning for more to come.

In this way you will always be ready to give information and pleasure to others when called upon to do so.

The busy teacher may rightly question where she is to find the time for this practice.

That hour will require careful planning and managing in all probability in most cases; but be assured the possession of a tuneful and interesting repertoire is just as much an asset to a successful teaching career as the power to attract pupils or impart your knowledge to them and you cannot afford to let it slip away out of your reach.

An Ill-founded Conclusion Concerning the Great Mozart

By T. MacLeod

SOME people are fond of affirming that Mozart was clumsy with his hands. But when one sifts the matter down it will be found that the sole and only base they have for such an outrageous assertion is that his wife was once seen cutting up his meat for him at dinner.

It is highly probable that Mozart had cut or sprained a finger—an easy thing to do if one is accustomed to playing bowls. And the most natural thing in the world would be that Mozart—who needed his fingers for his writing—should get his wife to cut his meat up for him till the finger was well, not realizing then, that there would come, in a later day, men whose faculty for the connection of cause and effect would be so dim, that they would infer a habit, where only a mere extraneous and accidental circumstance had presented itself before their eyes.

The following facts should dispose of this myth that credits Mozart with having awkward hands:

Mozart played the violin, an instrument which requires infinite skill and accuracy for both the right and the left hand.

Mozart was a beautiful dancer. This supposes good muscular co-ordination.

Mozart was a fine player of bowls and billiards, both of which games demand thorough control of hands and fingers.

Mozart was skilled in drawing. He used both the brush and the pencil. Any artist will bear witness that this is not to be mastered by clumsy hands.

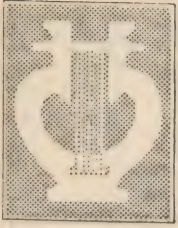
Mozart delighted in archery.

Mozart's beautiful manuscripts give the lie to this absurd fairy tale of clumsiness. No one with slow-

moving, uncertain, or unskilled hands, could possibly have written musical manuscript as exquisitely as Mozart wrote it—and at top speed.

Mozart's whole physical and mental make-up is out of keeping with this assertion of awkwardness bordering upon imbecility. He was small in stature, and it is well known that small men are, as a rule, active, accurate, and alert in their muscles. His mind was swift as lightning—and it is the mind that directs the body.

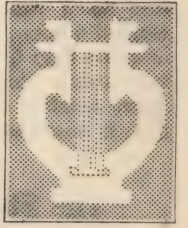
So, it would seem that the facts are against the assertion that Mozart was clumsy and awkward. Those small hands, of which he was deservedly a wee bit proud, which could do such marvels on the piano keyboard, must surely have been able to perform skilfully the ordinary tasks of our personal everyday life.



Every Music Student Should Learn How To Accompany

By ALGERNON H. LINDO

A Practical Article by an Experienced Accompanist



A VERY welcome and widespread interest has lately been manifested in the subject of accompanying. It is a somewhat belated interest, for the matter has been one of paramount importance ever since music has been recognized as a necessary factor in our scheme of education, and amateur, as well as professional singers, violinists and violoncellists have needed the assistance of a pianoforte accompanist. Valuable, however, as is the attention that is, at length, being paid to this branch of musical art, it may prove of little general utility unless the leaders of musical opinion—writers, teachers and heads of musical institutions—see to it that it is turned to practical account for the benefit of the pianoforte student, and, more particularly, the amateur student. At present, accompanying seems to be a kind of close preserve for the specially gifted professional, whereas it should be made a part, in a few rare cases, the chief part of the musical education of every pianoforte student, so that the study of the pianoforte may be made to yield valuable results in later years when the opportunities for practice are limited or non-existent, and the capacity to play solos satisfactorily has, in consequence, almost completely vanished.

In its highest forms the technical and temperamental qualities needed for accompanying place it beyond the reach of any but the most highly gifted, but it is proposed here to deal with it only in its humbler phases, those that are within the reach of the average careful and attentive student. The outlook for the amateur is hopeful from the outset in this respect, that the order of technic required for the playing of accompaniments is neither so exacting nor need it be so immaculate as that required for the performance of solos, and—an added advantage—memory is seldom called into play. No pianoforte solo could be considered satisfactory that was not given with accuracy and fluency, with an appreciable amount of tone color, a sense of interpretation, and, preferably, without notes, but success on these lines necessitates continuous study for every class of pianist, and as regards the amateur, continuous supervision and advice in addition.

The Crux of the Situation

A problem that will immediately present itself to teachers, pupils and others interested in this subject is the following: How is the average amateur ever to hope to read sufficiently well at sight to be able to cope with the important difficult accompaniments that he, or she, may be called upon to play? This is, indeed, the crux of the situation, the point upon which the whole question of accompanying as a study for amateurs revolves, and, were there no simple and practical solution to the problem, any discussion would have, at the best, a merely academic interest. The solution, simple and practical enough, is this: The amateur should seldom, if ever, be called upon to play a difficult accompaniment at sight, for every student's series of pianoforte lessons should include, as a matter of course, the learning of certain standard accompaniments concurrently with the acquisition of the usual standard solos. It is open to teachers to protest that there is not sufficient time at present to deal with the work that has to be accomplished, and that to expect them to find time to teach accompaniments in addition is unreasonable to a degree.

This is a difficulty which will prove to be more apparent than real. Five minutes at the conclusion of a lesson would usually be found adequate to deal with the difficulties of any accompaniment that had been carefully practiced, whilst many could be learned without the need of any instruction or supervision on the part of the teacher. There are also many accompaniments, such as those to Schubert's *Erkönig*, Handel's *Oh, Ruddier Than the Cherry*, some of the songs of Debussy and the pianoforte parts to certain well-

known violin solos—*Le Zephyr* of Hubay, the (P. F.) octave passages in Wieniawski's *Airs Russes* and the finale to the concerto of Mendelssohn, which might well take the place of the Cramer or Czerny study that, ordinarily, would have been prepared for the lesson. The list of accompaniments to be studied would be furnished by the teacher, but the pupil could assist in this, selecting from concert programmes as well as from the repertoire of friends and fellow-students. A list of the chief accompaniment that it would be desirable to have some acquaintance with would look formidable enough if written down, and yet it need not prove very alarming, after all. It would not impose an appreciable strain upon any student to learn one important accompaniment for each weekly lesson, and, in the case of some of the less exacting songs of Schumann, Schubert, Brahms and other standard composers, it would be possible to learn two or three. But were only one accompaniment learned every fortnight, in addition to the ordinary work, the student, in the course of three years' work, would have gained a knowledge of over seventy-two important accompaniments.

That a first-rate performance would be given of any accompaniment that had been studied a few years previously and had not since been played is not to be expected but a performance might reasonably be anticipated that would enable the soloist to sing or play without much misgiving or anxiety. Even if a considerable period of time had elapsed, and the accompanist, now neither a student nor in regular practice, were asked to undertake the accompaniment to one of these important vocal or instrumental numbers, surely a genuine musical amateur would have retained sufficient technic and sufficient confidence to be able, at least, to keep with the soloist, though possibly at the rate of a few blurred passages and not an altogether satisfactory opening or closing symphony.

However, the problematical case of the middle-aged or elderly amateur being called upon unexpectedly to accompany *Von Ewig Liebe* of Brahms or *Les Fantoches* of Debussy need not distress us unduly. Such a circumstance would not often arise. Besides, the amateur, having once become interested in the study of accompanying, would cultivate the acquaintance of people whose hobby or recreation was singing, or the playing of the violin or violoncello, so that opportunities would occur for rehearsing most of the accompaniments that an amateur might be called upon to play.

So far only the case of the privately taught pupil has been considered. With regard to conservatoires and schools of music, the matter is so much simpler, and the possibilities for the study of accompanying so much greater, that it becomes permissible to hope that these institutions will tend more and more to make this study a prominent feature of their curriculum, and, where it seems advisable, to develop the powers and abilities of certain sensitive and sympathetic pupils in this direction rather than in that of solo pianoforte playing. The reason that the attention of such institutions is so earnestly drawn to this matter is that it can be arranged so as to save both trouble and expense, instead of incurring both, as one might be led to expect.

In every conservatory, academy and school of music there are, of necessity, a number of teachers of singing, the violin and other instruments who need the assistance of an accompanist. It is not always satisfactory for the teacher to act in this capacity, even granted that he has the ability to do so, and so the usual plan is for him to engage an accompanist to play for his pupils. Although it may not be feasible for some time for any teacher to dispense altogether with the services of a paid accompanist, a scheme could almost immediately be put into operation whereby the pianoforte pupils at these institutions could take their turn at accompanying the violin, violoncello and singing pupils at their lessons. The experiment could start at a comparatively early stage of the young pianist's

development. One whose work technically was not very far advanced might be given the accompaniments to practice of a few simple ballads; promotion would then come in proportion to the progress achieved, and the pupils who reached the higher grades of pianoforte playing would be those who would be called upon to accompany their fellow-students who were doing advanced work as vocalists, violinists, etc.

The benefit to a young pianist of playing the pianoforte part of some important operatic rôle, such as Carmen, Tannhauser, Brunnhilde, Louise or Marguerite once or twice a week would be incalculable, nor would it be possible to overestimate the value of being called upon to play the accompaniment to the Mendelssohn Violin concerto under the personal superintendence and direction of some eminent violinist. An accompaniment under these conditions would be played, not once, but many times, and for many successive students—that is where the academies and conservatories could afford such priceless opportunities for the study of this art—and by their constant repetition the accompaniments would become safely embedded in the minds as well as in the fingers of the accompanist.

It is probable also that under this system many friendships would be formed and many arrangements made between fellow-students to meet at each other's homes for supplementary practice. These friendships would often, it is to be hoped, outlive the conservatory days, and opportunities would be found for continuing this work, long after cares and occupations had arisen to make urgent claims upon the time of the amateur musician.

Not a Difficult Study

Many a married woman, with the responsibilities of a house and family on her shoulders, would make a point of devoting a little time each week to her singing or violin playing if she knew she could count upon the services of an enthusiastic accompanist, in the same way as pianists would have an incentive to keep up their pianoforte playing, if, instead of utilizing it to break down an ill-prepared or half-forgotten solo, they could with a degree of justifiable confidence undertake the accompaniments for the songs and violin solos at any concert or social function where such services were required. Instrumental music, once learned, never goes entirely out of the fingers, and although after a lapse of some years it would take a considerable amount of practice to render a solo fit for performance to an audience, it would need but a moderate amount of work to bring an accompaniment, once learned, to a condition of comparative safety.

Although the intuitive anticipation of effects, the ability to read with ease and fluency and to transpose with safety, the experience and readiness for any emergency that may arise, are amongst the qualifications that can only be looked for from the hands of an accomplished and expert professional accompanist, the amateur is strongly advised to take every means of acquiring all the information obtainable upon this subject.

The essential point, and it is commended with all deference to teachers and the heads of musical institutions, is that accompanying, being, on the whole, more necessary or perhaps more utilitarian than solo playing for the amateur pianist, should be made a compulsory study for every pianoforte student. With some it might never get farther than learning the mere notes and tempi of a few of the accompaniments to well-known songs and violin solos. Even that would probably be found to be of very definite value at some period or another; whilst other and more ambitious students who were sufficiently interested in the subject could pursue their studies in this direction under expert professional guidance, with the object of themselves becoming competent and artistic accompanists.

The study of this subject can claim several distinct advantages. First, it could be pursued without appre-

cial interference with the student's ordinary musical work. Secondly, it would enable the academy and conservatoire students to be of some real assistance to the institution under whose musical care they were placed, whilst at the same time they would be gaining valuable experience for themselves. Thirdly, it would lead to a wider and more intimate knowledge of musical works *other than pianoforte solos*, and lastly, it would tend to the cultivation of musical friendships, and mainly through that to the continuance of an active *practical* interest in music till much later in life than is now generally found feasible.

The Student's Mental Attitude

By Norman H. Harney

THE "Tired Business Man," like many another celebrated character, may be largely mythical; but the attitude of mind which is supposed to be his is unfortunately rather common, even among persons who cannot claim the distinction of being either "business" men or "tired." The individual thus afflicted enters a theater, an opera house or a concert hall without any preparation whatever and without any intention of exerting his mental faculties. He sinks languidly into his seat and, in effect, says: "Well, here I am; now entertain me *if you can*." And frequently his words are not so much an invitation as a challenge.

This frame of mind may not be a great drawback at some performances, but, needless to say, it is hardly conducive to a proper appreciation of serious music. Any great work of art—a drama, a poem, a painting, a symphony—makes certain demands upon him who would enjoy it. Its purpose is not to relieve the boredom of an idle moment. It must be approached with an open mind and with a willingness to make whatever effort may be necessary to arrive at a complete understanding of it. It must be approached without prejudice and with a determination to avoid the injustice of a hasty condemnation.

"I Don't Like Bach"

Many persons, unfortunately, lack altogether the inclination to give careful, patient, earnest and unbiased consideration to a work of art. They are too prone to form a snap judgment and let it go at that. This attitude of mind is not uncommon among music students, as many teachers can testify. "I don't like Bach," says one young pupil. "I think his music is very tiresome." Another declares: "Schumann does not appeal to me in the least. Why should I waste my time on something that has no interest for me?" A third says: "I can find no meaning in the music of Debussy. I must pass him by."

Would it not be vastly wiser if these young people were to reason somewhat in this fashion. "This music, *as yet*, means little to me, and there is of course no reason why I should accept it on the strength of some other person's opinion. I will not pretend (as, I am afraid, some do) that I enjoy that which gives me no pleasure. But nevertheless, in view of the fact that this music is so greatly admired by educated musicians and so warmly praised by competent critics, there is at least a very strong presumption that it possesses great merit. I will therefore strive, earnestly and patiently, to discover for myself the beauties which others find in it, so that some day the door to this chamber in the great temple of music may swing open for me, too, and permit me to enter."

John Ruskin, speaking of books and reading in *Sesame and Lilies*, says: "And be sure, also, if the author is worth anything, that you will not get at his meaning all at once—nay, that at his whole meaning you will not for a long time arrive in any wise." This applies with equal force to music. The beauties of a great composition are frequently, to the uninitiated, not of an obvious character. The full meaning and merit of a piece of music are by no means always apparent upon a first acquaintance. The writer would therefore give this advice to the young student: If the music of any great master does not make an immediate appeal to you, do not be discouraged. Do not put it aside with the thought that it is not for you. Resolve, rather, that it *shall* be yours, and be sure that you will be well repaid for any efforts you make to that end. Remember that the music you once make your own will remain yours forever. For Art is not a capricious goddess, but is everlastingly faithful to her sincere devotees. The singer may lose his voice, the skill of the instrumentalist may pass away; but the music of which you have mastered the meaning in the days of your youth will be a joy, an inspiration and a blessing to you to the end of your life.

The Right Kind of Musical History

By Sidney Grew

[Mr. Sidney Grew is a representative English writer upon musical topics, whose articles appear frequently in the best English musical periodicals.—EDITOR'S NOTE.]

"READ the history of music? But it's so dull! We did ordinary history at school, and I'm sure musical history must be just too dry for words. Besides, music itself is all I want. I don't want its *history*!"

This is what the greater part of music students say at one time or another, generally when the teacher begins to hint at the need for deeper study. And they are not altogether to be blamed, for history may, indeed, be terribly dry and dull—or rather it may be made dry and dull. But if history is set out as it should be, it is found to be the reverse. It is really warm, bright, full of life, and endlessly romantic. Apart from actual music, it is the best thing in the art.

There are, however, two sorts of history-books. It all depends on which we happen to take hold of. If we take hold of the wrong sort, history is undeniably dry; it is so dry that we may apply Hamlet's words to it and call it "weary, stale, flat, and unprofitable." It chokes us with dry names and dates and "facts" generally, none of which are of value in living music. If, however, we take hold of the right sort of history-book, history becomes a very refreshing matter. It makes the art green and fresh. It opens our eyes to new beauty and makes us see further beauty in what we had already found to be lovely.

There is a good deal of the wrong sort of history about. I imagine the fault lies largely with examiners, for this wrong sort happens to be the easier. It gives examiners no trouble to settle on a dozen or so "facts" and fire these off in the way of test questions.

As Charming as the Telephone Directory

A student could do it quite as easily. Given ten minutes with a dictionary, a smart student might discover more than one question a University Professor could not answer. But the easiest is not the most useful or the most interesting, and the books that represent the wrong sort of history (there are scores of them on the market) are of a character to frighten even a student who may be ever so willing to study history. They bristle with names of composers, dates, titles of works, technical terms, and similar matters of fact, the greater part of which have no actual bearing on music at all. They contain long lists of operas and oratorios that are as dead as Queen Anne, also lists of composers, each with his double dates, who were at no time more than respectable contemporary mechanics or steady practitioners of music. They give dull pages of petty details about the music of nations that had—or that have—no music according to our idea of music. They contain a certain amount of good and nutritious grain, but this grain is so mixed up with chaff as to make it a hopeless task for the young student to pick it out. Such books are the cause of the refusal of many students to take up history with willingness. They have about as much charm for the student as the Telephone Directory. They should be turned down, along with the many thousands of dead compositions they name but do not describe.

History-books of the right sort give us the *romance* of music. They show us composers as real men, and bring back to life the actual times in which they lived and worked. These books stir the imagination; and to have the imagination stirred is what we need in music, as in everything else, true imaginativeness being the most precious faculty of the human mind.

Genuine history deals with the facts of musical history in the way Shakespeare deals with flowers. False history deals with facts in the way the scientific botanist deals with flowers. When Shakespeare mentions

a flower he touches our imaginative powers. He helps us to see the flower as we never saw it before. He tells us of its beauty, and beyond that he tells us of the meaning and significance of its beauty. But when the botanist describes a flower, he leaves it as it was before, if, indeed, he does not leave it less than it was! He tells us about its shape and character, about its habits and relations; perhaps he gives us its Latin name; but at the best he only *instructs* us scientifically, which is not what we want to help us to enjoy the flower.

The right kind of musical history does help us to enjoy music. It goes beyond mere instruction as to facts, and thus helps us to understand it. It lifts up the curtain that separates us from the past. With this curtain out of the way, we see great men at work. We see what things were like fifty, or a hundred, or five hundred years ago. We see what men thought about and how they thought. We see what pleased them and why they were pleased, what fun they had, what happiness and sorrow, how earnest and sincere they were, and what victories they won; all of which is good for us. There is nothing dull about this. Musical history is as fresh as any other sort of history, and its stories are quite as pleasant.

Bach as Wonderful as Columbus

Bach was as wonderful a man as Columbus. His life was as varied and significant. We like to read about Columbus—about his ideas of things, his determination to prove the truth of his ideas, his plans and preparations for his voyages, his dauntless courage, his steadfastness and ultimate success, his final reward, which was personal disgrace and death in poverty.

We like also to read about Bach, about his vast studies of all contemporary music—French, Italian, English and German—his copying out of other men's works and his composing in their different styles, his gradual accumulating, within his one mind, of the entire mass of music as it existed in his day, until he was fit to begin the creation of the first full and complete music that the world had known. We can not understand the value of the work of Columbus and the position of America through the centuries unless we understand the history of Columbus; similarly we can not understand and enjoy Bach's music, still less understand the music of Beethoven and Wagner and living composers, unless we understand the history of our art. History makes things live their proper life.

Until life is dull and dry, history must remain fresh and stimulating. It belongs to the past, of course, but so do we, in so far as the present is a continuation of the past. It is the story of things, and things are historical monuments. We can not enjoy or appreciate the significance of a monument when we are ignorant of its story, for then our imagination can not help our understanding. Musical compositions are the most difficult of all monuments. Genuine musical history removes many of the difficulties in the way of students. The student is on the wrong path when he speaks as set out at the beginning of these remarks, but on the right path when he says:

"History? I love it. Simply couldn't do without it! I never really thought the old composers were actual men before I began to do history. And I've never had a dull hour's study since I found that a piece is a sort of record or monument of something. To tell you the truth, I don't think I enjoyed music thoroughly until I got what my teacher calls the 'historical sense.' Anyway, I wouldn't be without it for worlds!"

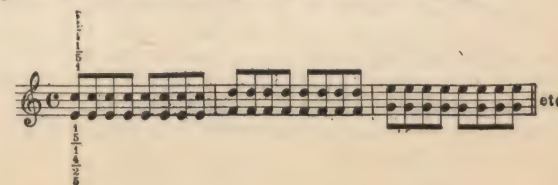
Do You Want a Flexible Wrist?

By M. C. W.

THE way to get things is to get them. The way to do things is to do them. It is said that one of the most famous pedestrians of America was unable to walk because of a bad case of inflammatory rheumatism. He came to the conclusion that the way to walk was to walk, and that it might cure his rheumatism. This it did and he achieved fame through what was a misfortune.

The way to get a flexible wrist is to play suitable

exercises with a flexible wrist. Try these. They have proved very successful with the writer's pupils.





What Instrument Shall I Choose?

Practical Advice to Parents, Students and Music Lovers

By EDWIN H. PIERCE



"Suppose one can play the piano fairly well already, how far is self-instruction on some orchestral instrument possible?"

Or, "suppose one's knowledge of music has been reached through the study of the violin, under compe-

THESE and similar questions have become very common of late years, owing to the rapid springing up of amateur and semi-professional orchestras in countless places throughout this country, and in particular, owing to the great impetus given to the interest in orchestral music by the formation of school orchestras in several cities, encouraged and even subsidized by school boards.

In order to answer these questions helpfully, we must first glance briefly at those peculiar circumstances which give rise to them. The typical school orchestra, or indeed almost any amateur orchestra, at its first calling together, is apt to be a rather shapeless, unbalanced and unpromising thing. One good pianist is needed, and the fact that there are a dozen mediocre ones to choose from does not help matters; there is usually a fair supply of violinists, good, bad, and indifferent; besides the two cornetists needed to make up a quorum in a small orchestra, there is sure to be an oversupply of players on that instrument who can't understand why there is no place for them. Often there is the same "embarrassment of riches" in the over-supply of would-be drummers, while on the other hand an amateur orchestra that can find cello, double bass, viola, clarinet, flute and trombone, at the very start, may deem itself fortunate. As for oboes, bassoons or French horns, they are put off until some happy time in the dim future. Were it not for the effect of the piano, which has the fortunate faculty of supplying missing harmony and binding the tone into one compact mass, so to speak, the tone would be hopelessly unbalanced. In a full-sized symphony orchestra, having all its parts complete, together with the proper proportion between the numbers of different instruments, the piano is not used (except for piano concertos with orchestral accompaniment), but in a small and incomplete combination of instruments, it is practically indispensable.

As soon as the players realize the need for other instruments, if they are duly enterprising and in earnest, they set about trying to supply the defect. But here they are met with two serious difficulties: outside the largest cities there is seldom anyone qualified to teach such instruments as the cello, the oboe, the bassoon, etc. In small places it may happen that there is even no clarinet or no double bass. The other difficulty is that of *choosing intelligently the instrument most fitted to one's tastes and abilities*, in the absence of any broad knowledge of the subject. This last is really a serious matter, and is often the cause of much grievous disappointment, which might have been avoided if the person concerned had known where to look for intelligent advice. The writer recalls several striking examples of this that have come under his notice in the course of years:

1. A boy who had lost the first finger of his left hand, attempting to master the violin.
2. A girl, born without thumbs, who wished to become a pianist. (A fact!)
3. A lady of 30 who spent much time learning the zither, supposing it to be an instrument she could play in an orchestra.
4. A boy who bought and practiced on a high-pitch C clarinet, supposing he would be able to play it in the orchestra.
5. A boy with very small close-knit hands, who tried to learn the 'cello.
6. A gigantic young man with a hand like a ham, who was trying to learn the violin.

This list might be largely extended, but is already sufficient for illustration. Numbers 1 and 2, absolutely hopeless in their attempts described, would have found

tent teachers, is it possible to change to some other bowed string-instrument without outside instruction?"

Or again, "can a good cornet player master the French horn, or a clarinet player the oboe, without professional guidance?"

their particular infirmities no handicap at all had they chosen the cornet, trumpet, trombone or French horn. Number 3 had acquired a pleasing accomplishment, which was not altogether to be regretted, but the zither has no part in any orchestra—its feeble tone would be hopelessly swamped among louder instruments, and no part is written for it. Number 4 had not lost his time, but only a little money, as he had really learned to play the clarinet, although the particular instrument he had purchased was not suitable for present orchestral needs. Number 5 would have done better on the violin; number 6 on the double-bass, or even the 'cello.

The Facts About Each Instrument

Violin:

Must be taught by a violin teacher, who understands the technic of the instrument. Knowledge of the piano would be a slight help in regard to reading music, time-keeping, etc., but no further. A violinist must have a perfect ear for tune, a limber and muscular hand, and, in general, quickness and grace in his bodily motions. Self-taught players are awkward and have no beauty of tone. The violin is a difficult and exacting instrument; no one should take it up unless he is very much in earnest and has unlimited patience and enthusiasm.

Viola:

The technic of the viola is identical with that of the violin. Anyone who has studied the violin a few years and has not too small hands, can master the viola in a few months, self-taught. It reads from a different clef, and this fact frightens many from attempting it, although the difficulty is one that readily yields to a moderate amount of patient effort. The viola part in orchestral music is commonly much easier than either the first or second violin part, and this occasionally leads pianists to take up the viola, but with poor results, as, lacking the violin bow-technic, they have a poor tone.

Violoncello:

Unlike the viola, the technic of the 'cello is quite different from the violin, and cannot be learned except from a good cellist. A pianist or a violinist may, after a few lessons from a cellist to acquire correct mechanism of the bow-arm and left hand, teach themselves successfully, but it requires hard and careful study, as the fingering is intricate and as great pains must be taken to acquire a rich, full tone. Amateur cellists are apt to have so feeble a tone that their playing is not even heard in the orchestra, which is especially to be regretted, as the cello has an interesting and beautiful part.

Double Bass:

A good pianist, having strong muscles and a good ear, may often master this instrument fairly well, with no other help than a proper instruction book. So may a violinist. It is the foundation of the orchestra, and its part, though often simple, is indispensable to a proper balance of tone.

Flute:

Possible for a pianist or violinist to teach himself, by means of a proper instruction book, though a teacher is a great help. The flute being in some respects more simple in technic than other instruments, and consequently more agile, composers even-up matters by giving the flute many difficult and rapid passages, which require much practice to execute well.

Clarinet:

Fingering more intricate than that of the flute, and the management of the reed and mouthpiece need some expert advice. Nevertheless, we have known a few good players (previously pianists or violinists) who were self-taught. For orchestral playing two clarinets are required: A and B flat (in former times a C was also used), which makes an outfit rather expensive. In military bands, the B flat only is used, therefore if one is beginning with only one clarinet, this is the best one to buy. (Note.—In military bands an E flat clarinet is also used, but not by the same person.)

Oboe:

Fingering resembles that of the flute, but is not identical with it. Small double reed in the mouthpiece needs some expert advice as to adjusting and keeping in order, as well as in regard to producing tone. Have known clarinet players to learn the oboe by themselves successfully—less often, violinists, flutists and pianists.

Bassoon:

The bass of the oboe and, like that instrument, played with a double reed, which, however, is easier to keep in order and control than that of the smaller instrument. Fingering more intricate than that of the flute and oboe, but may be learned from chart in instruction book. Have known pianists to teach themselves the bassoon successfully, also clarinetists.

"I would like to get into the School Orchestra, but they already have a pianist—what instrument would you advise me to learn?"

These are questions which constantly come before the teacher for answer.

Cornet:

The chief difficulty is the *embouchure* (skill with the lips), which must be learned with patient practice under the guidance of a good teacher. The fingering is not difficult, and whatever of music one may have learned by the study of the piano or other instrument will be a help.

Trumpet:

This was originally an entirely different instrument, but during the last twenty years has been altered in such a way as to play exactly like the cornet, though it differs from that instrument in its narrower bore, different shaped mouthpiece and more rousing quality of tone. Players often change back and forth between these two instruments.

Trombone:

This noble instrument, used by classic composers only for passages of solemnity and grandeur, has been debased and put to trivial and even grotesque uses by popular composers of the present day. It is by no means an easy instrument; one needs a good *embouchure*, as for cornet, and is expected to be able to execute rapid and often difficult passages. There are two forms of the instrument, the "slide" and "valve." The slide is used by practically all good players; the valve is chiefly used by those who are satisfied with something easier though inferior. A cornetist can change to valve trombone with very little practice, but not to slide trombone, except with longer study.

French Horn:

This is the most interesting and perhaps the most difficult of all brass instruments. The compass is great and the *embouchure* more difficult even than that of the cornet. It is exceedingly easy for one to hit a wrong note simply through a lack of perfect skill with the lips. A teacher really needed, though I knew one pianist who taught himself the horn.

Melophone in F:

An easy substitute for the French horn, made for the use of amateurs. It may be played almost at once by any skilled cornetist, or even by the player of the alto in a brass band. Though inferior in quality to a well-played French horn, it reads from the horn part and helps fill in the harmony.

Melophones in C are also to be had. These are good for playing songs, etc., without transposing, but are not used in orchestra or band.

Euphonium or Baritone:

Properly a brass band instrument (in which it has a very interesting part, much like the 'cello in an orchestra), but has been used occasionally in orchestra, particularly in some modern light operas in England. Can play from a trombone part in popular orchestra music.

Tuba:

Properly a brass band instrument (having the bass part), but has been much used in large orchestras by Wagner and later composers. It also exists in a contrabass, or extra large form, which is of specially fine effect in a band, though heavy to carry and rather expensive to buy.

Alto:

A brass band instrument, easily played by anyone who has mastered the rudiments of the cornet, as its part is commonly easy. Not used in orchestra, except in the form known as melophone in F.

Saxophone:

A brass instrument, played with a reed like a clarinet, but easier to master. Properly a military band instrument, but of late years has been introduced into dance orchestras, and a part furnished for it by certain publishers. Exists in several keys, of which the E flat alto and B flat baritone are most used. There is also a C saxophone, of which the same remark may be made as of the C melophone. Some players, wishing to use the saxophone in small orchestra, play from the 'cello part, but this demands some musicianship for the necessary transpositions.

Tympani or Kettle Drums:

Used in pairs (or sometimes threes) in all fully equipped orchestras. A good tympanist must be a fine musician, as he must possess not only a perfect sense of rhythm, but a perfect sense of pitch, these drums being tuned to keys indicated by the composer. Often a tympanist is one who has had previous experience as an orchestral violinist. A good pianist often makes a good tympanist, if he is familiar with orchestral routine.

Drums and Traps:

In no country other than America is the drummer expected to be such a versatile and hard-worked person: the bass drum, snare drum, cymbals, bells, xylophone and a score of miscellaneous small trivial musical contrivances are all under the charge of one person. The proper technic of the snare drum, particularly the method of making a good "roll," must be learned from a good drummer, but the other instruments may be self-taught. A good pianist generally makes a good drummer.

Harp:

This instrument is used in large symphony orchestras, but not constantly, often for only a few measures in some part of a piece. Occasionally it is used in small orchestral combinations as a substitute for the piano, but except in music of a very simple nature it is less satisfactory than the piano, unless a part has been specially written for harp. The full-sized, completely equipped harp is a very expensive instrument; small or "Irish" harps are beautiful instruments to accompany folk-songs and other very simple music, but have no use in an orchestra.

Mandolin:

Has no place in a regular orchestra, though Mozart used it just once for a special effect in one of his operas, *Don Juan*. The tuning and fingering are like the violin, and any violinist may take it up by himself if he has a little instruction on the method of holding the plectrum and making the "tremelo." Is a leading instrument in organizations composed of plucked stringed instruments.

Banjo:

Has no place in a regular orchestra, though it has been used in some dance orchestras, playing either the melody or a part similar to second violin. Used in combinations of plucked stringed instruments. The tuning and fingering are somewhat peculiar and are best learned from a good banjo player, though sometimes a pianist can pick it out by aid of an instruction book.

Guitar:

Has no place in regular orchestras, though Weber introduced it in one number of his opera *Oberon*. Used in combinations of plucked stringed instruments and excellent as a light accompaniment to song. Tuning and fingering best taught by a good guitar player, though a pianist may learn much from a good instruction book.

(There are various modifications and varieties of these last three instruments, for use in mandolin and banjo clubs: for instance, a banjo which is tuned like a mandolin, etc., but to describe these would lead us too far afield.)

Besides the legitimate orchestral instruments we have named, there are a number of other worthy and well-recognized instruments which are nevertheless so little used, and so seldom called for that it would scarcely pay an amateur orchestral musician to spend his time on them.

We pass over these briefly:

English Horn:

Not a horn at all, but an alto oboe. Taken up as a side line by oboe players.

Bass Clarinet:

Taken up as a side line by clarinet players.

Sarrusaphone:

A double-reed brass instrument, having the same relation to the oboe that the saxophone has to the clarinet. Used in various keys and sizes in some very large military bands, and in its deepest bass form occasionally used in orchestra as a substitute for the double bassoon.

Double Bassoon:

Sounds an octave below the bassoon. Taken up as a side line by players on that instrument.

Tenor Flute or "Flute in F": (should properly be called "Flute in E flat"):

A flute which transposes everything a minor third higher, consequently the part for it is written that much below where it is to sound. Called for in orchestra on a few very rare occasions. Sometimes used in military band, in which case it may play from the part of the E flat clarinet, with excellent effect.

Piccolo "in E Flat": (should be called Piccolo in D flat).

A small and shrill form of flute, used in military bands, and sounding a minor ninth higher than written: thus, if the part is written in G, it will sound in A flat. Used constantly in brass bands, but practically unknown in orchestra.

Piccolo in D: (should be called "in C," as it sounds in the same key as written).

Played as a side line by flute players, who generally provide themselves with one. Technique identical with that of flute, but sounds an octave higher. We should not fairly put it in this "unusual" list, but do so because no one would think of taking up the piccolo *only*, as an orchestral instrument.

General Groups of Instruments

The following facts should be kept in mind in making a mental inventory before learning a new instrument:

1. The knowledge of the piano is valuable as giving one a general insight into the notation of music, the formation of chords and the cultivation of a sense of time-keeping, but it will not help one toward the proper production of tone on any bowed string-instrument nor in the *embouchure* of any wind-instrument.

2. The possession of a good violin-technic makes it easy to pass to other bowed-instruments—the viola, 'cello or double bass—but the 'cello, in particular, demands some important modifications which must be learned from a good cellist.

3. The possession of a good cornet *embouchure* and technic makes it easy to pass to the alto, baritone, euphonium, valve trombone, trumpet, tuba. Also it is some help, though not so much, toward the French horn and the slide trombone.

4. The experience of the clarinet makes the saxophone easy, though the *fingering* is very different. The saxophone, flute and oboe all finger much alike (though not *exactly*) but the *embouchure* is very different. Skill of *embouchure* acquired on any reed instrument, helps on any other, but the flute *embouchure*, clarinet *embouchure* and cornet *embouchure* are three entirely different things.

5. One should not take up a very-little-used instrument, except as a side-line, and in this case, it is best as a side-line to something that has some affinity with it, as the viola to the violin, the piccolo to the flute, etc.

What Instruments are Needed

Thus far we have discussed the subject from an individual point of view, but often we must look at it from the point of view of the needs of some musical organization.

The proper basis of all orchestras is a *complete quota of stringed instruments*—first and second violins, viola, 'cello and double bass, but in small orchestral combinations in which there is a piano, the second violin, viola and even the bass may be omitted. The 'cello should always be used, if available, but in modern popular music, especially dance music, its functions are in a fashion performed by the trombone or even the saxophone.

Friendly Rivals

By Sheldon B. Foote

A FEW days ago a music teacher friend told me a little anecdote that has caused me many a moment of thought and speculation as to the causes which brought it about.

The story is as follows: "Not long since a new pupil came to me for lessons and after hearing her play and observing her needs I gave her a book of studies and explained the method I wished her to follow in using them. All the time I was talking I could see that she was anxious to say something and finally out it came. 'You don't paste blank paper over the covers of the music you give to your pupils, do you?' Of course this aroused my curiosity and the forthcoming explanation was not only amusing but most unexpected.

"The former teacher of the girl (who must be dubbed 'Smith') had been in the habit of pasting paper on the outside of all pieces and studies given to his pupils, for fear that his competitor, Mr. Jones, might see what they were, as the pupils were obliged to pass his home on the way to and from Mr. Smith's studio."

Now I suppose there might be two guesses, perhaps three, as to the cause of this apparent secrecy. Which is yours? Was Mr. Smith ashamed of the class of music he gave to his pupils? Was he so small and selfish that he was afraid his competitor would profit by the information gleaned as he jealously

peered forth from his window at the procession of Mr. Smith's pupils? Or possibly was he concerned lest the progress that the young musicians were making might lead Mr. Jones to make some unkind remarks?

No matter what conclusion you come to as the chief cause of this teacher's queer action, there is something not quite friendly about the matter. At any rate I prefer to think that the second answer is the more likely one.

Are we not as a whole a little inclined to fear that our competitors will in some way criticise our methods or materials or perhaps profit by our success along certain lines?

You may be sure you will never succeed in doing anything which has any chance of being more or less publicly known, without stirring up some criticisms good and bad. There are any number of good music teachers who are not succeeding to the full, because of some petty fear or worry about advertising or inartistic publicity. Mr. Bender's *Business Manual* will teach you a great deal; and moreover, unless you have the courage to try out that idea of long standing, you will never have the satisfaction of knowing whether your worry or doubting mind was justified or not.

To get back to Mr. Competitor (harsh word!) Why not be friendly towards him? He has wanted to be friends far longer than you may suspect.

phone. The next instruments to be supplied are the cornet, clarinet, trombone, flute and drums. Before a second cornet, second clarinet or French horns are introduced, the number of violins should be largely increased, and when the number of first violins reaches four or more, the second violins and violas should be doubled. A further increase of numbers, and the 'cello and bass should be doubled. The next thing needed will be an oboe and a bassoon, when the orchestra will have reached almost, but not quite the proportions of a regular symphony orchestra. For the older classics—Haydn, Mozart, etc., the regular forces needed are about as follows:

- 12 First Violins.
- 8 Second Violins.
- 6 Violas.
- 4 'Cellos.
- 2 Basses.

First and second flutes, oboes, clarinets, bassoons, horns, trumpets, tympani. (Trombones, and third and fourth horns, occasionally.)

The Pianist as Leader

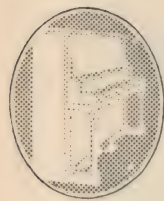
Many of the standard classics are now to be had specially arranged for the modern small orchestra. In these arrangements, any important solo occurring for one of the less common instruments, is "cued in" to be played by one of the more common ones—for instance, an oboe solo might be given to the clarinet, or even to one violin. This prevents any bad *hiatus* in the harmony or melody, but of course involves a disappointment as to tone-color, wherefore it behooves amateur orchestras to try to provide the most complete instrumentation possible. But do not make the mistake of doubling wind parts, as this unbalances the tone color. There may be a dozen first violins with profit, but there can only be one first flute or first clarinet: there may be eight second violins, but there must be only one second cornet. Modern music for large orchestras often has parts for three trombones, but if you are playing music in which only one trombone is provided for, it would be a barbarism to have three trombones playing this same part. This matter is often imperfectly understood by amateur organizations.

There are, and have been for centuries, three well-recognized sorts of orchestra leaders—those who conduct with a baton, those who play first violin, and those who conduct and at the same time play piano. The last-named is probably the most numerous. Sometimes a pianist-conductor will succeed in gradually enlarging his orchestra until no piano is needed, when he blossoms into a "baton" conductor. In any case, however, it is a great advantage to him to have a smattering of the various orchestral instruments, if only so far as to produce a tone and play a scale on each. It will save him from many ignorant blunders and add greatly to his influence over the players.

Just suppose, for instance, that after you have become so well acquainted that you smile at him in passing and say "Nice day," you take your life in your hands and suggest that he come over some evening and play some four-hand arrangements, bring some music of his own and play the primo part.

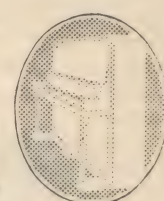
A few such occasions would add to your knowledge and appreciation of a number of symphonies and overtures, and you might ask some of your pupils in to get acquainted with these works and the composers of them.

It is my privilege to know a college professor resident in Texas who studied the violin as a boy in Chicago and who is to this day an enthusiastic amateur. By a great deal of the "friendly" he succeeded in getting together two rival violinists and a 'cellist and he took up the viola in order that an embryo string quartet might be formed. The first year was at times discouraging, but now after seven years of playing and worshipping that most fascinating branch of our art—chamber music—it would be impossible to make anything but "friendly rivals" out of the two violinists, and it is needless to point out the value in that community of the standards which have been set up through the efforts of this good friend of music.



The Teachers' Round Table

Conducted by N. J. COREY



This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Keeping Up the Interest

"What would you suggest as the best thing to do in order to keep up the interest of young pupils between the ages of eight and twelve in violin and piano study? I find that after the novelty of the instrument has worn off they lose interest. Would you suggest a prize at the end of the season, and if so how would you advise me to go about it? What do you think of a report card so parents may know how their children are advancing?"—V. W. K.

The waning of interest after novelty has worn off is by no means confined to children. It affects grown people to an equally marked degree. It is only an element of human nature that has to be taken into account in everything. With young pupils the best you can do is to try and arouse their interest by means of the music you give them to play. Try and make them feel that they want to play, and that in order to do so they must attend to their practice and follow the same route that everyone has been obliged to take that has learned to play. Avoid dry exercises as much as possible, never giving more than one, aside from their scales and arpeggios, if they have advanced far enough to take up these. You will confuse them if you give them too much at a time or give them too many ideas to digest. There is very little usable intellect at the age you mention, and it should not be forced. Try and find entertaining pieces, and give them some that are comparatively easy for them, so that every piece will not seem an insurmountable task at the start. Prizes at the end of the season have been found very useful incentives by many teachers. There should be at least three, a first, second and third. A definite schedule should be laid down for the season's work, such as regularity and promptness at lessons, faithfulness in practice, and excellence in exercises, etudes, pieces and memorizing; for pieces and etudes, accuracy and beauty of tone, shading and tempo also. You will need to keep a very careful record during the season. Write to the publisher for list and samples of record cards, report cards and printed scheme of prizes. Report cards are excellent for sending to parents. The only difficulty arises in the case of pupils who are very backward because of small talent. They practice faithfully, do the best they can, and yet make very slow progress. Sometimes, slow in the early stages, they take a start later and make better progress than some who outstripped them in the beginning. Meanwhile continual report cards of slow progress discourage them, unless the reports are made very adroitly.

Stumbling

"I have a pupil eleven years of age who does not get along very well with her piano lessons, although she is bright and quick. It does not matter how long I keep her at a lesson she always stumbles and never gets it beyond a certain point. She seems careful and practices more than most children of her age, but never can play anything without stumbling. She reads and fingers well and understands, but I am at a loss what to do."—K. D.

In the majority of cases that have come under my observation, stumbling has been a habit which has grown from small beginnings, and sometimes becomes very serious. It is more prevalent in musical students than in those who are unmusical. The unmusical pupil makes a mistake and either does not notice it, or does not care, and forges right ahead. The musical player makes an error, feels it at once, wishes to rectify it and therefore stops, or her sensibilities are shocked and she is involuntarily held up for an instant. The first thing you need to do is to blunt her nerves a little and teach her to be a little more careless. Stopping to rectify a mistake does not correct it, for it is only in the integrity of the connected series of notes that the point that is wrong can be made right. Stopping makes two mistakes out of one. If you have C on the staff and make a miss of it, does it correct it to stop and strike it out of time? It can only be made right by playing

it in correct routine in its connecting passage. Now, your first task must be to work with your pupil until she can go right ahead without stopping to notice these small errors. She will at first have to force herself to it, but in the end she will cure herself. Notice must be taken of the errors, and their place in the music, and then special practice must be given at those points until learned. Then try again and play the passage as a whole. It is a mistaken idea in both pupil and many teachers as well, that stopping to correct an error corrects it. Once made there is no correcting it, insofar as that particular playing is concerned. To go ahead with the mistake unnoticed makes a far better effect and is more salutary than the frequent stumblings. Try this method.

Exceeding the Limit

"I have a girl who plays Liszt's Second Rhapsody nearly all from memory, but is completely exhausted when through. Her shoulder pains her and it affects the muscles in her upper arm. Should this be so? Should not most of her strength come from her wrist? Would you advise her to give up music? She is frail but gifted."—J. W.

From this, and what you wrote once before, I am of the opinion that this pupil is playing far beyond her ability. Liszt's *Second Rhapsody* should only be given to a pupil of the most advanced virtuosity, and these are comparatively few. If she were sufficiently advanced, there would be no more than a normal fatigue after playing it, none of the strenuous conditions you mention. If she had developed full control of her fingers, hands and arms, there should be nothing but the most supple flexibility throughout the playing. Strength should come from the upper arm only occasionally in the heaviest chord work. A good deal of the rhapsody should go with fairylike lightness and as swift as one of your western cyclones. If you have no metronome, the next best way to determine the tempo of the last movement will be to take out your watch and count one to each second. This beat, one to each second, should represent the beat of each entire measure in the rhapsody. Trying it to that beat you will find it pretty rapid. The virtuosi, however, play it much faster than that. I am afraid your frail girl has been given a task far beyond her ability to play and too much of a task on her strength therefore. For a person to attempt to play a composition of this sort who is not technically ready for it means a stiffening of all the muscles, fingers, arms and body, in the effort to carry it through, and from this results the pain. It is well to dwell on this, because there are so many teachers in the country who commit this error with their pupils. They give them music of this sort before they have acquired a foundation suitable for a Mozart *Sonata*. You should not advise the young lady to give up her music, but lead her into music that is fitted for her ability and advancement. Anyone who cannot play the second part of the *Second Rhapsody* with the swiftness of lightning and with muscles completely free and flexible throughout, should not attempt it, or anything like it.

Sharps and Flats

"How can one learn to play pieces in several sharps as easily as those in flats? Why are sharps harder?"—K. B.

I have never been able to explain this hallucination of the imagination, and have never been aware that sharps were more difficult than flats, so far as my own playing was concerned. Whenever this increased difficulty is felt, it is doubtless because the player has played more pieces in flats than sharps. I am under the impression that there are more of the pieces that are ordinarily in use in the flat keys than the sharps. Playing in the flat keys more would naturally accustom one to a greater familiarity. If this is a real difficulty to you, confine yourself exclusively to pieces in sharps for a time and you will entirely overcome it.

One at a Time, or Two?

"1. A leading Middle-West conservatory taught me that the correct way to begin a new work was to practice each hand separately, in phrases of a few measures, and learn perfectly before putting together. A leading teacher near here says this is all wrong, that both hands should begin together very slowly, quickening the tempo gradually. Which is correct?"

"2. In teaching studies like Cramer, should one study, or a half of one, be given at a lesson, and should one insist on its being perfect in notes, time and fingering? Or should one give two studies, expect less perfect results, but hope to gain greater proficiency in reading? I have heard two authorities differ on this."—T. F.

1. The manner in which a new composition should be practiced should depend entirely upon the relative difficulty of each part. A Bach *Invention*, for example, is equally difficult in each staff. It is a good plan to conquer the difficulties separately. All unusual difficulties should be figured out, and practiced by themselves. If the passages are not fingered you will need to think and try out the best fingering, mark it, and get it fixed in your hand. Common sense should be your best instructor in all cases. There are hundreds of excellent pieces that begin with a rather difficult right-hand part, but with an ordinary "rumty-tumtum" accompaniment in the left hand that you have learned in a thousand other pieces. Common sense will permit you to attack both parts at once, and continue until you encounter an exceptional difficulty, when you should pause and attack it carefully. Only ninnies need to be told to practice everything with each hand separately, for having no judgment, they will practice all things alike, and probably all things badly.

2. The amount of an etude you give a student should depend upon the talent of the pupil, the length of time given to practice daily, the frequency of his lessons, the accuracy and faithfulness of his efforts, the length of the etude, its difficulty, its special technical demands and the purpose for which it is given, and the amount left unlearned of a previous lesson. Shake these all up in your common sense judgment, and do what you think best in each individual case, and give the two quarreling "authorities" the benefit of the Shakespearian slang, "Go to." Individual conditions must be treated individually. I knew one of the most famous Boston teachers to keep a pupil for six months on Mendelssohn *Concertos* and similar compositions, learning all perfectly at less than half their correct tempo. When the student began to work them up he found that a certain rigidity of muscles had vanished, and he was ever afterwards able to play with supple hands. Notes, time and fingering should always be perfectly learned.

Scales Antique

"While conversing with a young piano student, a beginner, I received the astounding news that she was not to study scales, as they were considered 'old-fashioned' by her teacher. I hope this is of enough importance to answer in your column, and whether or not this is the general opinion among modern teachers?"—J. M.

Asinine is not too strong a term to apply to the remark you quote. The fundamental fact in music, both theoretically and practically, is the scale. The scale is the root out of which the vast tree of music grows. It is also the base upon which rests all composition, although modern music has developed many variants in the form of the scale. The pianist who cannot play the scale in all its forms, and with every variety of touch and velocity, will indeed cut but a sorry figure. The systematic practice of the scales and arpeggios is of as much importance as ever, even though all technical practice be confined to these two forms.

An Examination by Father Bach

AMONG the many observations left by Johann Sebastian Bach are the following. They make a stimulating basis for a self-musical examination:

"No one should play who cannot think musically."

How do you know that you are thinking musically? Can you get the full meaning of a new composition without trying it on the piano? Can you imagine the melody played by different qualities of sound—by the violin, the flute, the cornet, the organ, the oboe, the clarinet?

"I am what I am because I am industrious; whoever is equally sedulous will be equally successful."

Do you know that Bach during the greater part of his lifetime worked at his music from early morning to late at night? Do you realize that, notwithstanding this steady application, if he had not constantly intensified his effort he would not have produced one-half of the masterpieces that stand to his immortal credit?

"Music ought to move the heart with sweet emotion, which a player can never secure by mere scrambling over the keys, thundering and arpeggios."

How much of your musical effort is scrambling after things which you never play really well? How much is pounding and dawdling which you would be ashamed to do before a critic you respected?

Healthy Rivalry in Music Study

VERY few teachers employ rivalry as it should be employed in music study. In modern business where a great number of salesmen are engaged, it has been found that the volume of business may be increased enormously by pitting one salesman against another all along the line. When a man knows that he has another man contesting with him for a record, he is likely to work much harder. It is the play, the interest that every human being finds in running a race. In the great drives for funds for the Red Cross, Y. M. C. A., Liberty Bonds, etc., the rival team was employed constantly, with the very greatest success. Harking back to the time of the Protestant Reformation we find two excellent rival systems of education. The system of the iconoclastic Martin Luther and that of the domineering soldier, Ignatius de Loyola, the founder of the Society of Jesus, or the Jesuits. The Jesuits were wise in employing a system of rivalry among the students which has never been excelled. The class was divided into two sections. That is, every pupil had his rival to check on his studies and conduct and to give that incentive which only comes in a good race. The great success of the Jesuit system of teaching is proven by the enormous spread of the Jesuit colleges in that day.

In passing, it might also be well to comment upon the Jesuit system of review. The first thing in the day there was a review of the work of the previous day. At the end of the day there was a review of the work just done. Each week, month and year concluded with systematic records of the work accomplished.

To Grieg's "Butterfly"

An Impression After Hearing the Composition Played by a Noted Pianist

By Yvonne Gignac

THE world is full of sunshine. The air is filled with the odor of flowers. They are everywhere.

A flash, a blur, and one of God's miracles, the butterfly, goes winging its happy carefree way through the wonderful medley of Nature's beauties.

It touches one flower for an instant, just an instant, then another, and another.

Again a blur as it flies to a distant part of the meadow.

It settles upon a beautiful white flower.

Its wings droop onto the silken petals.

But it cannot rest.

The glorious sunshine calls.

The wonderful freedom of the air beckons.

It flutters and flits from one flower to another, skimming through the sweetsmelling air.

The soft south wind bends the nectar-laden flower heads and they beckon it on.

It is never at rest for a moment.

It is mad with the wine of life, the glorious, gladdening freedom of it all. For an instant it sways upon a tall dahlia.

Its wings drop softly.

Surely it will stay.

But no—lightly, it unfolds its wings.

It flutters, here, there—and is gone!



THEODORA DUTTON



LILY STRICKLAND

Two Recent ETUDE Prize Winners

THEODORA DUTTON

THEODORA DUTTON comes of an old New England family, and is a direct descendant of two of our historic colonial figures—John Alden and Myles Standish. Her family are all extremely gifted in music, and little Theodora was carefully grounded musically in the home before she was sent to New York for training under celebrated teachers. Her compositions have been very successful, and she has done valuable work along the line of teaching pieces, such as the *Mother Goose Duet*, *The Knight and the Nuns*, *Dansettes*, etc. Her winning composition, *Merry Marchers*, will be found in this number.

It will interest our readers to know that Mr. E. R. Kroeger, whose *Humoresque Americaine* was one of the winning entrants in the February number, has twice before been a winner in previous ETUDE compositions.

THE third prize winner of this month's competition,

LILY STRICKLAND

LILY STRICKLAND was born in Anderson, South Carolina, and was educated at Spartanburg College. She specialized in music, afterward coming to New York City to continue her studies. She has published over one hundred compositions, including songs, choruses, anthems, part songs, and piano pieces. Miss Strickland is a veritable American composer, since all her musical education was acquired in the United States. Miss Strickland's prize-winning composition, *America Victorious*, appears in the music of this issue.

Mr. Javier Fernandez, of the City of Mexico, has evidently been prevented by prevailing conditions, from sending us his biography and photograph. These we may be able to publish in a future edition. Meanwhile ETUDE readers will enjoy his prize-winning composition, *Ecstasy*, in this number.

Dr. Smith N. Penfield

DR. SMITH N. PENFIELD passed from earth on January 7, 1920. He was born in Oberlin, Ohio, April 4, 1837. He was of Welsh stock, his ancestors coming to this country in 1630. His great grandfather was an officer in the Continental Army, and he was with Washington at the battle of Harlem and fought on the ground where Dr. Penfield died. His father was a fine amateur violinist. Dr. Penfield took up music so young that he could never remember learning to read it. At seven he was engaged to play at musical conventions, as a musician who "could read anything at sight." He was also the regular accompanist for a glee club at their concerts, and acted as substitute teacher at singing school. At the age of ten, he was the best teacher of music at Oberlin College, and taught sight reading at the college classes. He earned his way through college, paying all his own expenses, including board to his stepfather. He was the first organist at Oberlin College, and had an extension keyboard constructed so that he could lead a chorus of 135 singers, while he played.

Later he studied in New York, Paris and Leipzig where he was received with enthusiasm as a fine organist and musician. Returning to America, he located in Chicago, later removing to Savannah on account of his wife's health, where he established a conservatory of music, and a club called the Mozart Club. Here he gathered a number of eminent musicians about him

from all over the country. After several years he came to New York. There he was at once active in constructive musical affairs, training two hundred children at the *Five Points House of Industry* for a song service. This work Dr. Penfield kept up for thirty consecutive years. He was one of the first to institute concerts at which composers conducted their own compositions. He organized a music festival to which the people from the rural districts might come, training a chorus of three hundred singers, and paying fifteen hundred dollars out of his own pocket for an orchestra, since there was no fund for the purpose, and contributing beside five hundred dollars toward the next meeting of the festival. Directly afterward he was called to Indianapolis to adjust some troublesome points in *The History of Church Music*. He so arranged the matter that this subject was dealt with by a Jewish rabbi, a Catholic priest, and an Episcopal clergyman.

Dr. Penfield won the Clemson prize for a sacred cantata of the Eighteenth Psalm, and composed other works of the same nature, but his greatest work was as a teacher and organist, and as a promoter of large musical interests. He was one of the founders of the Guild of Organists; a member of the National Association of Organists; the New England Society; the Manuscript Society of New York; and manager of the American Institute.

RUBINSTEIN'S
MELODY IN F

Poco moto con molto desinvoltura

Transcribed by
EDOUARD SCHÜTT

mp *espr.* *p* *pp* *rit. pp* *poco tranqu.*

Moderato *p cant.* *l.h. m.s.* *r.h. m.d.* *smorz.* *ppp*

mp cant. *espr.* *poco rall.* *atempo* *poco cresc.* *Ped. simile*

ms. l.h. *espr.* *mp* *Ped. simile*

poco animato *mf*

piu anim. *f*

stringendo (tempo ad libitum)

mf *dim.* *p* *rit.* *a tempo* *dolce cant. p*

senza Ped.

m.s. l.h. *m.s. l.h.*

Ped. simile

mf *dim.* *m.s. l.h.*

p *14*

Ped. simile

a piacere *rit.*

Tempo I poco tranquillo

cant. dolce

pp *veloce*

pp

espr.

Ped simile.

mp

cresc. e animato

piu molto fz

poco rall.

mf a tempo

mp poco a poco

e tranq. al fine

ad lib. p

(tre corde)

AMERICA VICTORIOUS

MARCH

**Prize Composition
Etude Contest**

In the grand march style, not difficult to play, but full and sonorous. Grade 3.

LILY STRICKLAND

Tempo di Marcia

M.M. ♩ = 108

FANFARE

f *poco a poco cresc.* *fz mf* *rall.* *ff* *poco rall.* *Con spirito* *f* *marcato* *rall.* *a tempo* *ff* *Fine* *piu animato* *Tempo I.* *rall.* *ff* *D.S.*

ECSTASY

A very effective *song without words* in the Spanish American style. Mr. Fernandez is a resident of the city of Mexico. Grade 4

Andante

JAVIER A.FERNANDEZ

This page of musical notation is for a piano piece, likely in the key of B-flat major (three flats) and 2/4 time. It consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and ornaments. Dynamics are indicated by letters like *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ppp* (pianissimissimo). Tempo markings include *Andante*, *a tempo*, *rit.* (ritardando), and *stringendo*. Other markings include *p legato*, *Ped. simile*, *cresc.* (crescendo), and *poco rit.* (poco ritardando). The piece concludes with a final chord marked *ppp*.

**Prize Composition
Etude Contest**

MERRY MARCHERS

A spirited march movement, to be played in a jaunty manner, well accented. Grade 3.

THEODORA DUTTON

Con spirito M. M. ♩ = 126

sf *mp cresc.* *sf* *f* *sf* *rit.* *Fine*

Piu espressivo *mp marcato* *mp* *sf* *sf*

sf *sf* *p* *mp* *sf*

sf *sf cresc.* *f* *sf* *mp* *dim.* *a rit.* *poco a poco* *poco* *D.C.*

SWINGING

A well-written teaching piece by a contemporary English composer. Grade 2½.

ERNST A. DICKS

Adagio M. M. ♩ = 54

mp *mf* *p* *poco* *rit.* *mf* *a tempo*

mf *dim. et rall.*

3 2 2 3 1 5 2 2 1 3 1 5 4 2 4

a tempo *mf* *cresc.*

5 1 4 2 5 1 1 4 2 3

mp *p* *cresc.*

p *mf*

morendo *pp* *ppp*

PEACEFUL THOUGHTS

A tuneful song without words well adapted for small hands. Suitable also for the organ. Grade 2½.

E. S. HOSMER

Andante M. M. ♩ = 54

4 2 4 2 1 2 5 5 3 1 2 5 4 2 1

mp con espress.

mp *espressivo* *Fine*

p *p*

pp *p* *poco rit.* *D. C.*

FLORETTA

CONCERT POLKA

A.W. LANSING

A worthy successor to Mr. Lansing's previous concert polkas. Also arranged for piano solo. Grade 3 $\frac{1}{2}$
Tempo di Polka M.M. ♩ = 108

SECONDO

The musical score is written for piano solo in 2/4 time, key of D major (two sharps). It consists of eight systems of staves. The first system is marked *mf* *leggiere*. The second system continues the melody. The third system has a key signature change to E major (three sharps) and is marked *mf*. The fourth system continues in E major. The fifth system has a key signature change to F# major (four sharps) and is marked *mf*. The sixth system continues in F# major. The seventh system continues in F# major. The eighth system concludes the piece with a *Fine* marking. The score includes various musical notations such as chords, arpeggios, and fingerings.

FLORETTA
CONCERT POLKA

PRIMO

A.W. LANSING

Tempo di Polka M.M. ♩ = 108

mf *leggiere**f**mf**mf**cresc.**f*

Fine

SECONDO

The first system of the musical score for 'GALOP HUMORESQUE' consists of four staves. The first and third staves are grand staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The second and fourth staves are single bass staves. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second staff includes first and second endings marked with '1' and '2' above the notes. The fourth staff ends with a 'D.C.' (Da Capo) marking.

GALOP HUMORESQUE

SECONDO

A.GARLAND

Vivace M.M. $\text{♩} = 144$

The second system of the musical score for 'GALOP HUMORESQUE' consists of three staves. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The second and third staves are single bass staves. The first staff begins with a forte (*f*) dynamic marking. The second staff includes a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a first ending marked with '1' above the notes. The third staff includes a forte (*f*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

PRIMO

The first system of the musical score for 'Galop Humoresque' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout. The first staff begins with a piano (*p*) dynamic marking. The fourth staff ends with a *D.C.* (Da Capo) instruction.

GALOP HUMORESQUE

PRIMO

A. GARLAND

Vivace M.M. ♩ = 144

The second system of the musical score continues the piece. It consists of three staves. The top two staves are in treble clef, and the bottom is in bass clef. The key signature remains one sharp (F#). The music is characterized by rapid sixteenth-note passages. The first staff of this system begins with a forte (*f*) dynamic. The second staff includes a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic. The third staff continues the rapid sixteenth-note patterns. The system concludes with a double bar line.

THE OLD, OLD LOVE

An effective piano solo arrangement of one of the most popular of the late Mr. deKoven's most recent songs. Grade 4

REGINALD DE KOVEN, Op. 390

Allegro moderato

First system of musical notation. Treble and bass staves. Dynamics: *f*, *mp*, *rit.*, *mp*. Fingerings: 5, 1, 2, 4, 2.

Allegretto ben ritmato

Second system of musical notation. Treble and bass staves. Dynamics: *mp*, *cresc.*.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *cresc.*. Tempo: *atempo*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ten.*, *poco meno*, *ten.*, *rall.*, *rapido*, *mf*. Lyrics: 'Tis the old, old love that holds us, The

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *dim.*, *rall.*, *atempo*. Lyrics: love of the long a go Tho' the years be long, and the world goes wrong, 'Tis the love that lasts, we know. 'Tis the

Sixth system of musical notation. Treble and bass staves. Dynamics: *l.h.*, *l.h.*, *l.h.*, *3*, *1*, *3*, *4*, *1*, *ten.*, *rit.*, *mp*, *ten.*. Lyrics: old, old love that's wait-ing. Tho' our pas-sion and pain be past. 'Tis the old, old love, from the skies a-bove That

Seventh system of musical notation. Treble and bass staves. Dynamics: *atempo*, *f*, *ff*, *dim.*, *l.h.*, *p*. Lyrics: brings us to Heav'n at last. 'Tis the old, old love, from the skies a-bove That brings us to Heav'n at last. last. *rall.*

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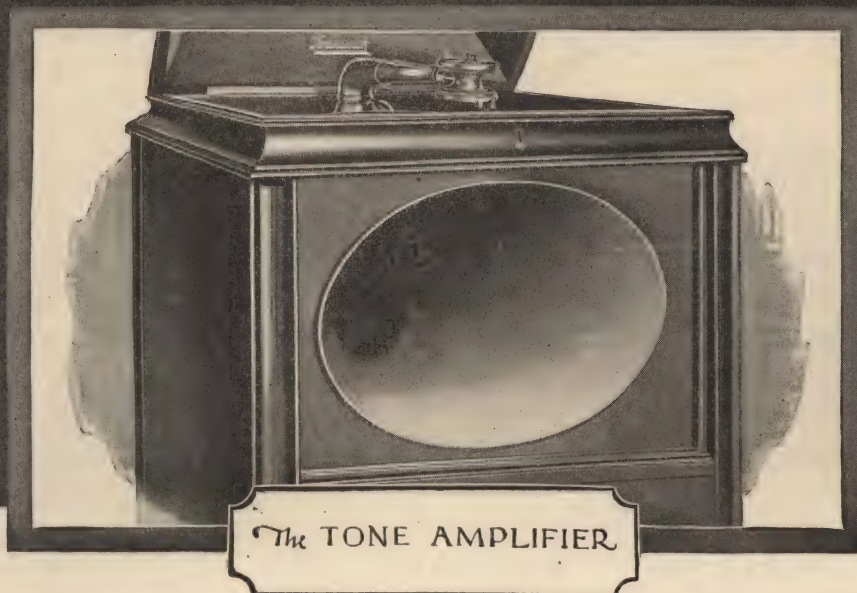


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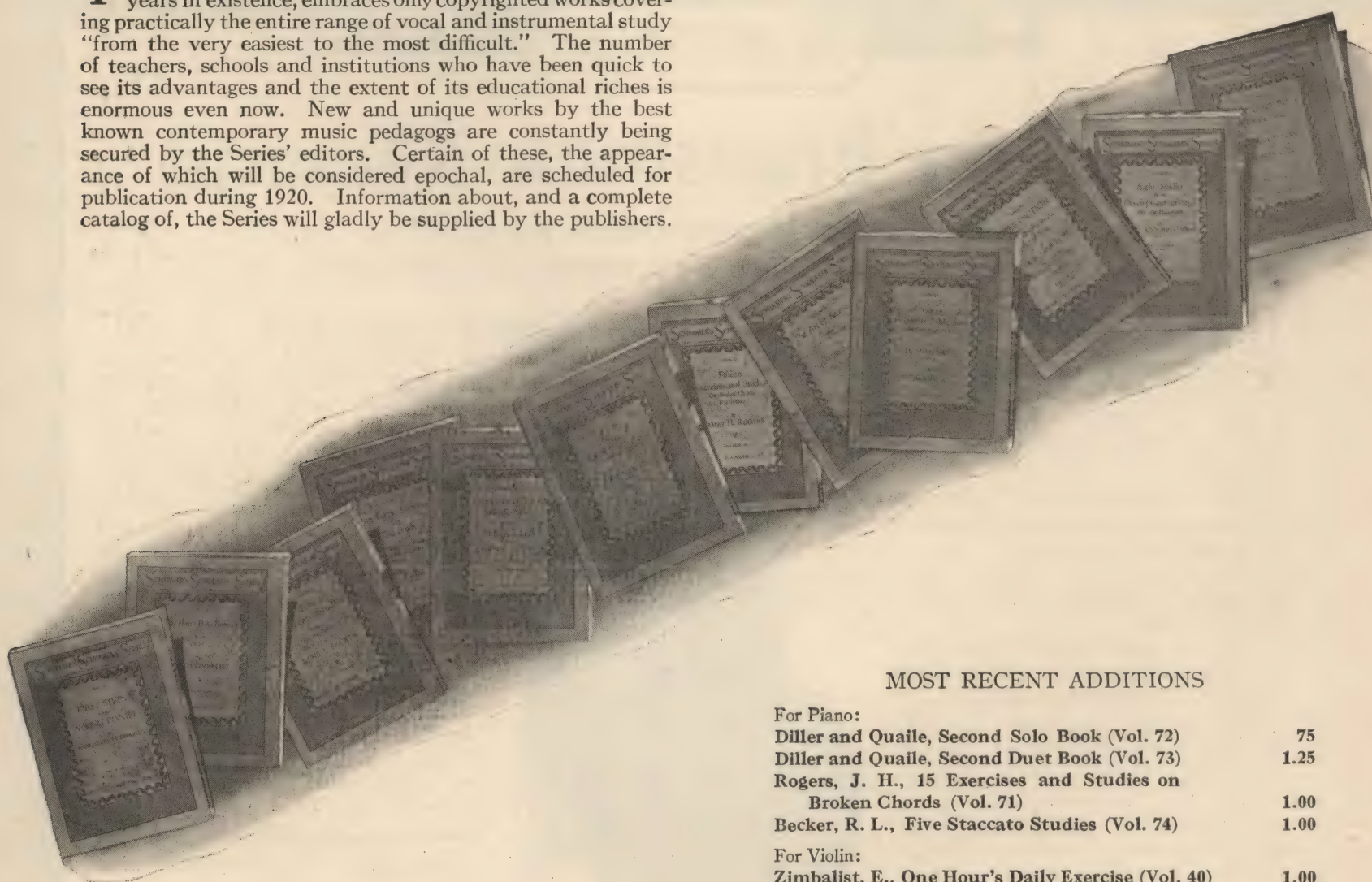
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JAMES I. WRAY

A modern *intermezzo*, full of color. The various syncopated effects will afford excellent rhythmic drill. Grade 3

Gioioso M.M. ♩ = 104

p e sempre staccato

p legato

Fine

D.S.

rall.

HUNTING SONG

"Waken, Lords and Ladies gay, All the jolly chase is here,
On the mountain dawns the day With hawk and horse and hunting-spear!"
Sir Walter Scott.

An effective tone picture; not at all like the conventional "hunting song." Grade 4.

ROBERT BRAINE

Tempo di March M. M. ♩ = 123

pp

sf

dim.

pp

cresc.

pp

marcato con spirito

f

sempre f

quasi trumpets

f

ff *sf* *dim.* *poco* *a* *poco* *D.C.*

CODA *pp* *senza rit. dim.* *ppp*

To Betty Jane Hargreaves

MEDAL OF HONOR**MARCH**In the *processional* style, four steps to the measure. Grade 2½.

Tempo di Marcia M.M. = 116

J. FRANK FRYINGER, Op. 189, No. 1

f *mf* *rit.* *rall.* *p dolce.* *senza rall.* *D.C.*

SCHERZINO

ALOIS F. LEJEAL, Op. 85

A dignified and straightforward composition in semi-classic style, in the form of a *sonata-rondo*. Well worth careful study. Grade 4.

Allegro moderato M.M. = 126

The musical score for "Scherzino" by Alois F. Lejeal, Op. 85, is presented in a single system of eight staves. The piece is in 3/4 time and consists of 85 measures. The tempo is marked "Allegro moderato M.M. = 126". The key signature is one sharp (F#). The score includes various musical notations such as dynamics (p, f, mp, mf, pp, cresc., dim.), articulation (grazioso, marc., dolce espress.), and tempo changes (Allegro moderato, Poco meno mosso, Tempo I, atempo). The score is divided into systems, with measures 1-16, 17-32, 33-48, 49-64, 65-80, and 81-85. The piece is a sonata-rondo form.

marc. *marc.* *cresc. molto* *atempo* *rit.* *p* *tranquillo* *cresc. assai* *ff* *molto dim.* *senza ritard* *perdendosi* *pp*

HAPPY JACK

An attractive scherzo in double time (two counts to the measure.) Grade 2 $\frac{1}{2}$

H.L. CRAMM, Op. 14, No. 2

Allegro M.M. $\text{♩} = 108$

mp *mp* *f* *mp* *mp* *f* *ff* *ff* *mp* *Fine* *p* *mf* *p* *mf* *p* *ff* *D.C.*

AN EASTERN INTERMEZZO

GEORGE SPENSER

A useful study in *staccato*. A good easy recital number. Grade 2½

. In march time M.M. ♩ = 108

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CHRYSANTHEME

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WILLIAM E. HAESCHE

A showy number not difficult to play, affording good practice in heavy chords across the strings and in various styles of bowing.

Moderato

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This musical score, titled "THE ETUDE" and dated MARCH 1920, is page 189 of a publication. The music is written for piano and voice, in the key of G major (one sharp) and 2/4 time. The score is organized into systems of staves. The piano part is written in a grand staff (treble and bass clefs), while the vocal part is in a single treble clef staff. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout. Crescendo markings (*cresc.*) indicate increasing volume. The piece concludes with a double bar line and the instruction "D.C." (Da Capo). The notation includes many accidentals (sharps and naturals) and phrasing slurs.

JOYFUL GREETING

A clever little study piece with plenty of work for both hand. Grade 2 1/2.

C. W. KERN, Op. 415

Allegretto M.M. = 120

mf

dim. *mf* *p*

tranquillo *a tempo* *mf* *cresc.* *f*

Last time to Coda *Meno mosso* *p* *pp* *D.C.*

CODA

cresc. *accel.* **Lento**

CANOE SONG

INDIAN LOVE

From a story told by
"MEDICINE MOON"

The most recent addition to Mr. Lieurance's successful series of Indian Songs, a worthy successor to *Minnetonka* and *Weeping Waters*.

THURLOW LIEURANCE

Moderato con moto

1 O'er wa - - ters blue, In ca-noe, with you. It
3 To camp - fires new In ca-noe with you, My

rides the tide, I be-side my bride Her heart for-lorn Her
lodge, your lodge, My land your land. Weep not my bride, Our

friends They mourn Her fate in lands where winds blow cold. Ah fate! Ah love!
hopes be tide. Your Braves, now old, Their camp - fires cold, My

lodge has warmth for you. 2 Ah, love! Have no

fear, Your Brave is near, Have no fear! I am near! Have no fear! D.S.

* An Indian love song, sung for me, by Geo. La Mere, a Winnebago Indian is woven in the *Moderato*.

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Also published for High and Low voice

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Rev. HORATIUS BONAR

A fine setting of a favorite text, especially good for church use, broad and telling.

THE VOICE OF JESUS

ROBERT HUNTINGTON TERRY

With spirit

1. I heard the voice of Je - sus say Come un - to Me and
2. I heard the voice of Je - sus say Be - hold I free - ly

rest. give. Lay down thou wea - ry one, lay down, Thy head up - on My
The liv - ing wa - ter; thirs - ty one, Stoop down and drink and

breast. live. I came to Je - sus as I was Wea - ry and worn and
I came to Je - sus and I drank Of that life giv - ing

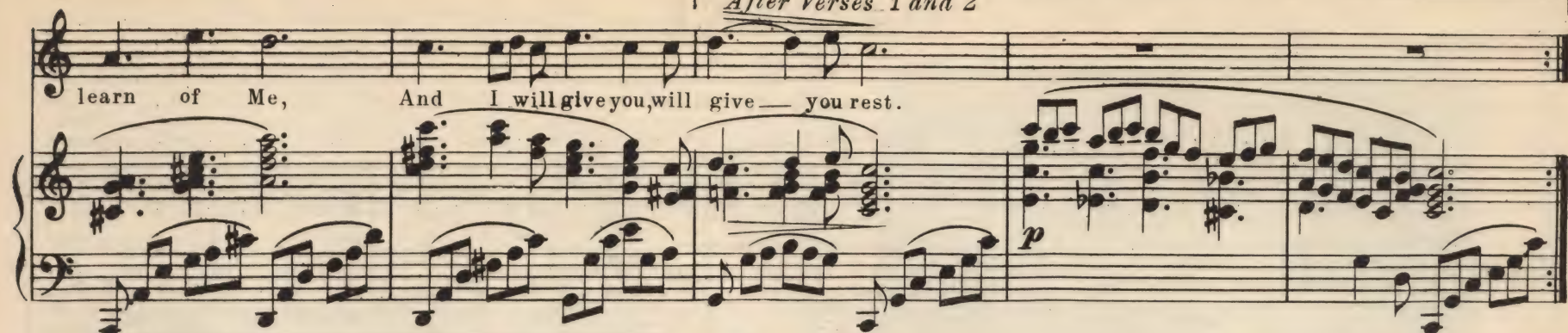
cresc.
sad - stream - I found in Him a rest - ing place, And He has made me glad -
My thirst was quenched, my soul re - viv'd And now I live in Him -

cresc.

REFRAIN
Come un - to Me, Come un - to Me, Come un - to Me, And I will give you rest. Take my yoke up - on you and

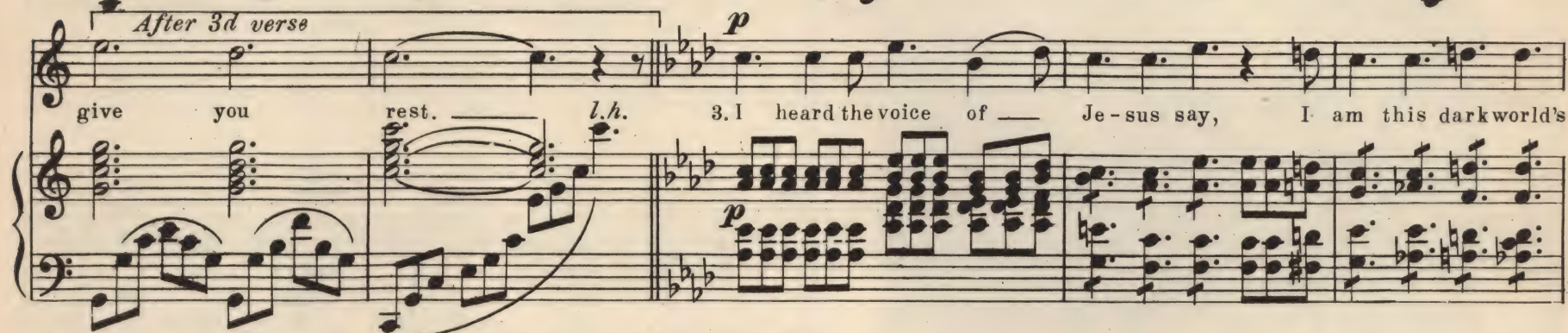
After Verses 1 and 2

learn of Me, And I will give you, will give — you rest.



After 3d verse

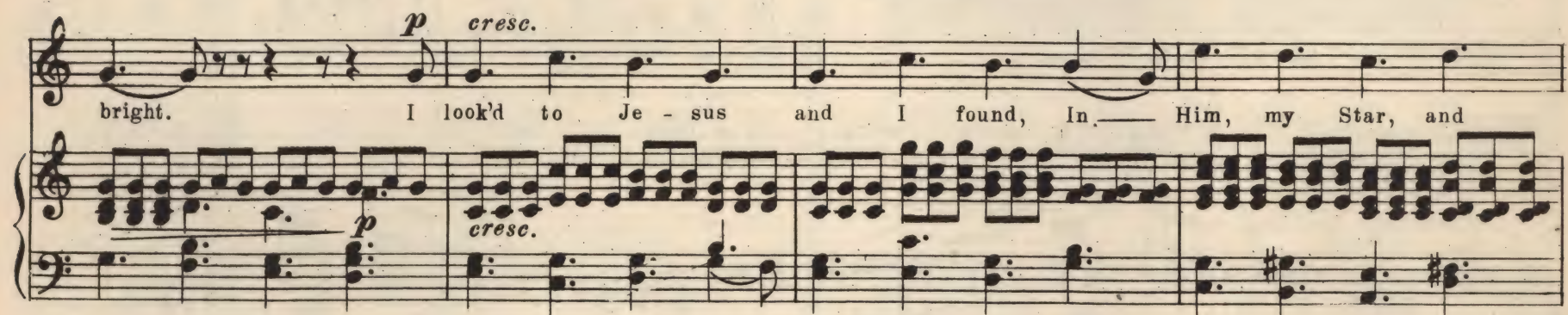
give you rest. *l.h.* 3. I heard the voice of — Je-sus say, I am this dark world's



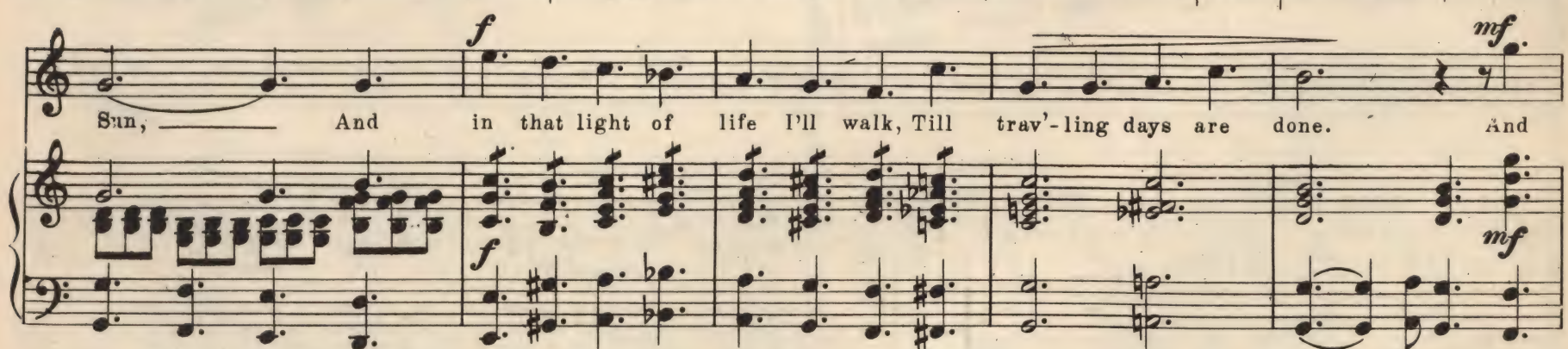
Light. Look un-to Me — Thy morn shall rise, And all thy day oe



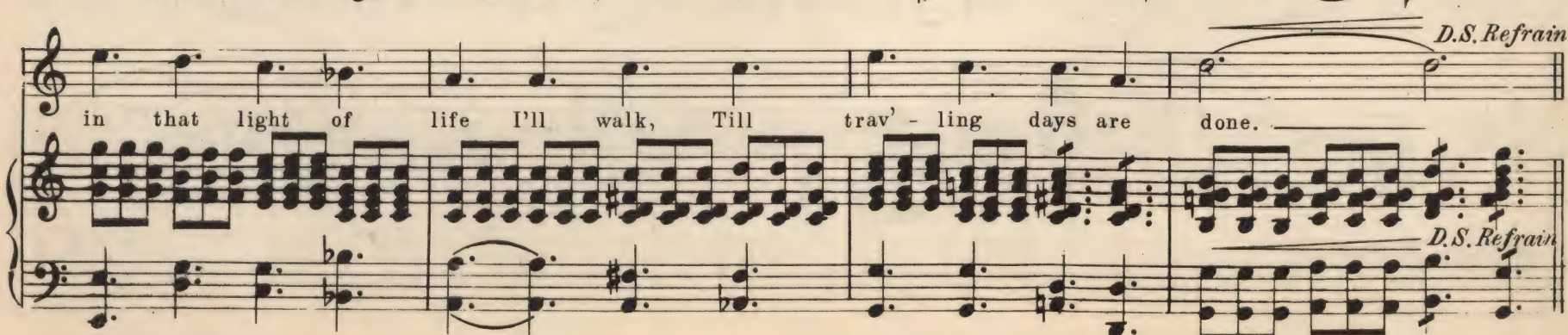
bright. I look'd to Je - sus and I found, In — Him, my Star, and



Sun, — And in that light of life I'll walk, Till trav'-ling days are done. And



in that light of life I'll walk, Till trav'-ling days are done.



Registration: { Swell: Soft Strings coup.to Gt.
Gt: Gamba and Dolce
Ch: 8' and 4' Flutes
Ped: Bourdon

CANZONE

in A \flat

ERNEST H. SHEPPARD

A useful prelude or offertory with excellent opportunities for tasteful registration.

Moderato e rubato ma legato M.M. ♩ = 84

Manuals

1st time Gt.
2d time Ch.

mf

Pedal

1 2

Fine

Gt.

Ch.

Sw.

8

Gt.

Sw.

Gt.

Sw.

8

D.C.

Why He Didn't Get the Pupil

By A. J. Eastman

Scene: The eighteenth floor studio of young Mr. Schuyler Harrison West, pupil of Meschistsky, Pohnanyi, Lafanef, and other European Meisters.

Enter Mr. and Mrs. Daniel Finnegan and fourteen-year-old Mildred Finnegan.

Mr. Finnegan (genially): Is this the professor?

Mrs. Finnegan (in a whispered aside): Father! Didn't I tell you that musicians ain't called professor no more?

Mr. Finnegan: No offence, mister. My barber what plays the mandolin is tickled to death when I let slip a hello professor at him (looking about with intense curiosity). So this is a studio—I was in one once before. It was crammed to the door with people without manners—to me, that is—and there was music without tunes and rooms without air, and afterward they fed me with bread as thin as a postage stamp—and about the size—and cheese that come out of the garbage can from the schmell of it. And thinkin' it all over, I didn't mind the people without manners—you meet them everywhere—nor the rooms without air—I've worked in a caisson under the water—and for the cheese, I kept my distance of it after the first whiff—*But the music without tunes—now, that stuck in me craw—it did!*

Mr. West (with marked languor): Ah?

Mr. Finnegan (vigorously): Yes, "Ah." And I says to myself, not one red copper of my money is going for music without tunes when Milly starts to learn the pianny. Now, my poor mother—rest her soul!—she says when I was a small lad, "Danny," she says, "I'm thinkin' you've an ear for music. Take this half-a-dollar and buy yourself an instrument," she says, "I don't care what kind, so it'll carry a chune." And—

Mr. West (stiffly): Excuse me, but I must remind you that I charge for auditions.

Mr. Finnegan (with an amiable but uncomprehending stare): That so? Well, I bought me a tin whistle—I called it that, but its Sunday name was a flute—and many's the time I sat and played while my mother rocked to and fro, and I drew out the tunes like a kid pulling Christmas presents from his stockin'—*Money Musk and Patrick's Day in the Mornin', and Wearin' of the Green,* and—

Mr. West: I really must repeat that I charge for auditions.

Mr. Finnegan (with a puzzled expression): You charge for—for—odd—odd—Well, well!

Mrs. Finnegan (whispers):

Mr. Finnegan (his face clearing): Oh, you mean you charge for me telling you what I'm after wanting.

Mr. West: Exactly.

Mr. Finnegan (pursing out his lips): Many's the contract job I'd have lost if I soaked the man who came to find out what I could give him and tell me what he wanted. I made my wad listening with both ears, even if it kept me late for dinner—and I most generally landed him! But perhaps that ain't music business?

Mr. West (with some displeasure): Proceed.

Mr. Finnegan: This girl of mine has taken a few lessons, but the deeper she goes the less she pleases me. She plays things by a Mr. Churny that runs all over the piano like a cat with a dog after it; and some stuff by a gentleman named Mr. Back, that sounds to me like a machine chopping cabbage; but whatever she lays her fingers to, she never happens on a tune. So I come to you to see what you can do for her.

Mr. West: That is just what I shall teach her—Czerny and Bach—the only things any good teacher would teach.

Mr. Finnegan (with vigor): Point me out a bad teacher, then! If I pay out good money, I want music I can listen to—

Mr. West: I teach only music that is in line with culture.

Mr. Finnegan (bewildered): An' what's that?

Mr. West: Culture is a composite of those branches that lead to an intellectual and social development recognized by the best people of the day and hour as most beneficial for the progress of mankind.

Mr. Finnegan (blinking): Is that all it is, professor—mister?

Mr. West (loftily): Culture is the difference between the *Police Gazette* and the *Atlantic Monthly*.

Mr. Finnegan (heatedly): Well, I don't know what this *Atlantic Monthly* is, but if it says I can't have tunes when I pay for Milly to learn them—mind now, I don't say she shan't play Mr. Churny and Mr. Don't-Come-Back, but it won't hurt her, nor her teacher neither, to see that her old Dad gets a bit now and again to tickle his ears, too.

Mr. West: You must remember—

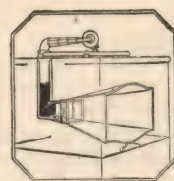
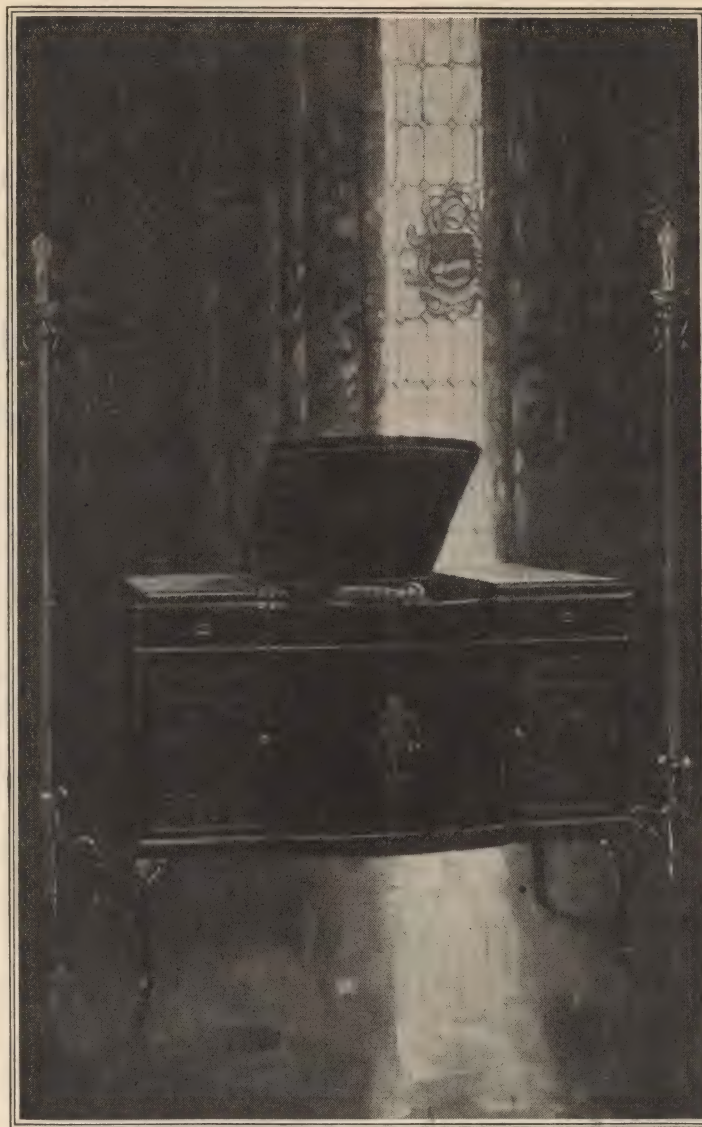
Mr. Finnegan: That you charge for—for—(takes out a huge wallet, peels a couple of bills from it, and lays them on the table) whatever you call them.

Mr. West (hastily): I didn't mean that—you must remember that your daughter is being prepared to enter a new phase of society.

Mr. Finnegan: So the old woman tells me—(me wife—Mrs. Finnegan, I mean). Well, well, and so am I going to enter a new phase, too. If you and all the other high-priced teachers can't get down off your perch long enough to teach Milly a tune, I'll be off to my barber and get him to recommend a teacher that will. Will my daughter have tunes or machinery all day long—I ask you that?

Mr. West: I hold strictly to the classics, Mr. Finnegan, the classics. The first year your daughter would have nothing but Bach, Cramer, Czerny and the customary technical exercises, with possibly a sonata or so.

Mr. Finnegan: Look here young man, let an old fellow like me give you a bit of advice. Please your customers, because without customers you can't get very far in this world. Everybody whose money you take is a customer. Everybody who helps you earn your daily bread in any way is a customer. Please him. If you think that the customer don't know what he wants, do your best to show him something better, but above all things please him. If a man wants me to fit him up a bathroom I get out all the designs I've had the best artists in the country make—but if he wants something a little different I sort of wink at it, I do, and perhaps by and by he'll see that the artists were right. If he don't do that he'll go to somebody else any how, and I would have lost my chance to do my best by him. This here world isn't being run for a handful of people with little brains who cannot think outside of their own backyards—it's being run for everybody. I like music that means something to me, and I don't see why it can't be pretty. If you'd have said, "Mr. Finnegan there's no reason why your daughter shouldn't have a few pieces of the kind you like, and I'll do my best to see that she plays them as well as she plays Mr. Back's pieces," I'd 'a' said to meself, "There's the boy with brains enough to teach my daughter and I'll pay him anything he asks"—but, as it is, I'm saying "good-bye."



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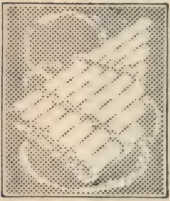
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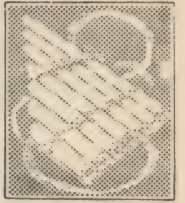
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The Teacher's Speaking Voice

By Louis Arthur Russell

It is difficult to understand the psychology of the teacher, especially the vocal teacher, who neglects the development of his or her own speaking voice. Excuse may be found for the crude speaking voice of the average man and woman, but there appears no reasonable apology for the general neglect of the speaking voice prevailing among singers and singing teachers. Aside from the use of the voice in singing, the more general and universal use of man's privilege of speech makes the speaking voice the most powerful of our attributes as human beings, and as a mere matter of "standing upright" and making proper use of this glorious means of "Self and Soul" proclamation, it is our duty to give extreme attention to the complete development of our power of speech, not only as to the matter, but also and with equal concern as to its manner of delivery. There is no more evidence of his mental poise and general culture than a man's manner of voice, its pitch, its inflections, its dynamics, its tone quality (timbre or color), its repose or lack of repose and its fluency in combination with words.

A Serious Neglect

With an experience of many years with all classes of singers and teachers of singing, I am impressed more and more with the inexcusable neglect of the speaking voice, especially among public voice workers, teachers and others. The majority of women seem never to outgrow their girlish voice, and but few men in any walk of life make use of their true voice, hence, beautiful voices are rare and serious dignity of character is seldom revealed in the everyday speech of men and women regardless of their class or station in life.

This neglect of culture of the speaking voice is by no means a national trait, but appears to be universal. Among cultured classes, however, I believe that Americans are the most careless of people in the matter of speech. I am not now treating of our forms of speech, the false syntax we so frequently hear, etc., but am calling attention to the average speaking voice, and shall offer suggestions for the betterment of a condition which appears to me to be unwarranted and reprehensible. Very many women never acquire the use of the adult voice, but continue through life to use the voice of their childhood, to which they add the power of their larger beings, which serves to accentuate the sharp, thin, shrill child-voice, tolerable in childhood, but intolerable in a woman. Aside from the fact that many young women prefer the simpering "cute" childish way of speech and continue to use this quality of voice until it has become a fixed habit, practically unalterable in later life, aside from those who slothfully neglect development, there are many, who, through ignorance of the facts of speech control,

never develop the girl voice or allow it to develop into the adult form or color.

Very frequently women come to me with voices entirely lacking in womanly quality, in colloquial use, and very few of this class have developed their singing voice beyond a thin falsetto quality, which bespeaks the child timbre of the wornout, piping voice of the aged. This thin, hard quality of voice may be fairly agreeable in mild conversational use, but it always becomes intolerable when raised to any pitch of emotion or of loudness; the more extreme the emotion or the forcefulness the higher and more screamlike will the voice surely become; in fact, the womanly dignity and beauty of voice we rightly expect among women of culture is sadly missing in society, in public meeting places or on the lecture platform.

While men, because of the natural change of voice in the period of adolescence, are less likely to carry the boy voice into manhood, yet the average speaking voices of men are falsely produced, and even in the milder conversational moments a thin, falsetto quality or a raw, reedy tone of voice is the class of speech-sound the sensitive ear has to endure.

I have known many public school teachers, leaders in church meetings and Sunday schools, whose voices as raised in instruction were an offense to the ear and a disgrace to their vocation; and I have often heard singing teachers in conversation or in public address whose every word was beclouded by false voice production, violating the commonest laws of their profession as vocal instructors. Oftentimes these witnesses of a false faith have been singers of repute.

I have asked myself, How is this careless condition possible, and upon whom rests the blame?

Among other conclusions, I am convinced that the average human being is deficient in hearing. We are so engrossed in the matter the words express that we do not hear or heed the manner of speech. We are shocked by a bit of false syntax, but a delicate thought may be set in a most vulgar tone of voice without the slightest offense to our sensibilities, so accustomed are we to the coarser qualities of the voice.

A Matter of Prime Concern

I believe that professional teachers, especially vocal teachers, and yet again the teachers of children, should make the character of their speaking voice a matter of prime concern, and we of the vocal profession should constitute ourselves a body of exemplars in this neglected branch of culture.

No singer or singing teacher should be recognized in professional or polite society whose speaking voice is not under control to such an extent that it does not violate the laws of tone pro-

duction which we normally apply to the singing voice. No person should be allowed to teach children in any branch of study whose voice is raucous, thin and piping or deep and raspingly coarse. A voice clean of foul noises should be as positive a requirement in a school room as a clean face, and the child should be guarded against all offensive qualities of voice the same as he is guarded against vulgarity or profanity, so that his sensibilities may be made keen through the ear (the finest, the purest and most spiritual of the senses), as we endeavor to set standards of beauty and truth before the eye, and purity of thought before the spirit. With a proper example placed before the child, he in turn may be trained to speak purely, and in due course, we would be rid of the white, blatant, sprawling noise we have considered a normal quality of child voice. Then, perhaps, we would be justified in demanding that our public school systems should develop the graduates of the high schools to a point in voice use where all could read aloud a newspaper, a story or a poem in a pure melodious tone of voice, free from the offensive noises or distracting affectations so often resulting from study of "elocution."

The Study of the Speaking Voice

The study of the speaking voice should be a vital part of all courses of vocal study for the final purposes of singing. The vocal teacher should bring his own voice under such control as to give it all the qualities of pure tone, dignity and authority with complete use of emotional and dynamic inflection. The speaking voice should assuredly foretell its character as a singing voice; in fact, the talking voice should be a singing voice, and the really proficient singer or teacher of singing should be able to lapse or change within a phrase from speech to song without any change of character of voice from a standpoint of mere quality of tone or sound, and a vocalist should be as effective an orator as he is a singer.

Much of this difficulty in speech voice arises from carelessness and much from the generally held but erroneous idea that the singing voice is a different voice from the speaking voice. Both of these "causes" of our neglect of the speaking voice may be readily overcome if we can arouse popular sentiment in favor of the "speaking voice beautiful," and there is no class of educators so properly fitted for this missionary duty as ours of the vocal profession. May I express the hope that this appeal may be of use in the establishing of a national slogan: "The speaking voice beautiful."

To close this too-rambling story of our vocal errors, I would suggest a summary of technical principles to be studied as we correct our speech defects. Timidity is a nervous affection to

which the voice quickly responds. The nervous voice is a contracted voice and its quality is thin, hard and piping. The effort to force the "timid" voice through the contracted throat destroys its true character; often the timid child or the reticent child is forbidden by his temperament and his consequent habits of life to give vent to his real voice, and he (or she) "grows up" without ever realizing that the voice has never freed itself from restraint and frankly declared itself. We teachers of experience have all had many of such voices to release, and have found no easy task set before us; but even this habitual tension can be relieved and the voice in time will find its true poise. The competent voice teacher or properly cultivated singer should have but little difficulty in relieving the speaking voice of tension or undue breath force, and soon there follows a normal quality of voice which will be on the same plane of action in song or speech.

Women should also make sure of the analysis of their own or their pupils' voices, that they are surely phonating with a matured vocal apparatus, never forgetting that the girl voice really changes to the woman's voice, and that the child voice is not the proper voice for the woman's use, though the difference is much more delicate and more difficult to discern than the difference between the boy's voice and the man's.

The male voice is usually false in one or two characteristics; it is either pinched or forced to a hard falsetto, or in the other extreme it is allowed to relax to a low pitch with a rattling, reedy or breathy noise which covers the true tone by extrinsic vibration (as a kazoo or coarse comb covered with tissue paper). These extreme false qualities have many intermediate varieties which are heard in speech or song, and they are all caused by undue tension and imperfect breath control or by lack of support, with flabby tissue allowed to vibrate or rattle. Here also we find lack of breath control a vital influence.

Beware of Affectation

In the study of the speaking voice as with the singing voice, we need to beware of affectation. Beyond a certain point of control we must not go, else we come to the overtensions which develop "affectation" a most offensive condition, often mistaken by him who practices it for dignity, but which to the listener is always ridiculous.

The speaking voice at its best depends upon resonance for its varieties of quality in the same degree as the singing voice, and thereby appends another tale too long for this writing.

I am sure the Editor of THE ETUDE will welcome any thoughts my paper may awaken among the readers of this department with reference to the "Speaking Voice Beautiful."

Some Pertinent Vocal Comments

By A. L. Manchester

"If the singer will concentrate his whole attention on the musical intervals of his song as they follow one another, which, of course, should include the vowel belonging to each tone, he will obtain instantaneously the precise degree of tension in the vocal chords required for each tonal pitch."—C. K. R.

This statement recognizes the fact that the larynx automatically produces pitch. Concentrating the mind on the musical intervals as they occur in the song gives the necessary impulse to the pitch producing organism which, if left unimpeded, instantly responds with the pitch, and series of pitches, desired. Nothing besides this concentration is required. The student of singing cannot understand and act upon this truth too soon or too completely. Such comprehension of it will do away entirely with much of the tendency to contract throat muscles and stiffen tongue. It may demand practice so to control the mind that it ignores the muscular tendency to produce pitch; but persistence in such concentration and practice will succeed. No single item of vocal training is of more importance than this. It removes interfering sensations that decidedly obstruct the free forward flow of tone and cover other sensations of ease and freedom that are absolutely essential to good singing.

"Out of hundreds of students, whose fitness to become singers, I have been called on to test, I have found not more than 10 per cent. whose ears were sensitive to the different musical intervals. For the most part they were unable to repeat any three or four given intervals which were played or sung to them consecutively. From this I naturally concluded that if they had no perception of definite musical sequences it could hardly be expected that they would be able to detect the subtle variations in tone quality which either make or mar the voice."—C. K. R.

Here is a practical demonstration of a most fatal weakness of musical training. Very acute, and susceptible of a high degree of training, is the sense of hearing, and to the musician the most valuable of the senses. The physician is trained to determine accurately the condition of certain organs by hearing alone. The sound resulting from the tap of the finger on chest, abdomen, or other part of the body informs him with certainty of conditions there. To the layman this sound tells nothing, but the trained ear of the medical man detects in the varying resonances conditions that enable him to diagnose the case. Yet in singing which demands the most acute and discriminating use of the sense of hearing, little is done toward its proper cultivation.

One has only to listen to much of the singing now done to realize the seriousness of this failure. Inaccuracies of pitch, the scooping of tones, are irritating enough, but perhaps even more serious is the totally wrong tonal conceptions that are prevalent. Really beautiful singing is rare enough to attract unusual attention when it is heard. Harsh, loud, wobbling tones, camouflaged with exaggerated interpretation, are too com-

mon even on the concert platform. One of the most vital necessities in the cultivation of the voice to-day is a return to the production of soft tones, with the auditory nerve keenly awake to the discriminating hearing of the tone as regards its quality.

This development of hearing should begin with the child. Musical dictation, a comprehensive study of musical intervals and their recognition by the ear should be given prominent place in all forms of early training. It is interesting to note the prompt response to this training of the majority of children. Constant use of the auditory nerve backed by intelligent use of the mind gives it a keenness of perception that in later years, when the training of the voice is undertaken, produces splendid results. Tonal concepts will come much more easily and correctly to one so trained.

"Although the speaking voice is usually trained without reference to musical standards, my own belief is that speakers should develop their voices as if for singing, which requires a technic covering all the demands for speech."—F. R.

A resonant, carrying, and musical speaking voice requires the same conditions of breath support, open, released resonant chambers and freedom of flow as does the singing voice. One who has control of breath and rests the speaking voice upon it, leaving larynx free from strain, and who maintains freedom from throat contraction, stiff movement of jaw and tongue and hardness of palate will find his speaking voice musical in quality and capable of being propelled without effort. Such control is acquired in exactly the same way as in the case of the singing voice. The training does not need to be carried so far, but in its elementary form is identically the same. The ministerial sore throat is entirely unnecessary and is easily avoided.

"Unfortunately, one rarely meets with students who do not interfere with the free flow of tone vibration in the upper resonating cavities by mouthing the vowels, and to this is largely due the numberless ineffective voices among those who are dedicating their time, energy and money to a study of the vocal art."

It has been the writer's experience that too much attention paid to the direct formation of vowels in singing leads to the result named in the above quotation. It is only necessary to give sufficient information regarding vowel formation in speech to be certain that the pupil hears them correctly and to correct any tendencies arising from provincial or sectional, habits of speech. When tone is properly formed with the upper resonating cavities free from tension and interference there will be no trouble in securing proper vowel production and distinct enunciation. Here the principle of concept plays an important part. If the student be given accurate knowledge of the true vowel sound and conceives that sound in actual singing, he will not need to make any direct effort to control, the response will be right.

MANY singers fail because they have not been told the truth about their voices, admits an experienced vocal teacher. But he adds that far more fail because they do not want to listen to the truth, preferring to live on illusions. Some contraltos want their voices changed so they can become renowned coloratura sopranos.

SINGERS, male and female, who are lacking in velocity and the power of trilling, seem to me like horses without tails. Both of these things belong to the art of song and are inseparable from it. It is a matter of indifference whether the singer has to use them or not; he must be able to.—LILLI LEHMANN, in *How to Sing*.

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Emotional Tone

By D. A. Clippinger

THE tone quality used in ordinary conversation, is so matter of fact and altogether lacking in feeling and emotional intensity that, for purposes of singing, it is inadequate. This is due to the commonplace nature of the subject matter.

There is no call for emotional intensity in discussing the weather, crops, styles, etc., and these, with the health, morals and general appearance of the neighbors, constitute the bulk of ordinary conversation.

But singing has to do with other and better things. It takes the better class of human feelings, and enlarges, broadens, deepens them, and presents them in idealized form. In this the human voice proves itself to be the most wonderful of all instruments. There is within its possibilities an appropriate tone quality for every phase of emotion.

The voice is more intimately associated with the artist than any manufactured instrument can possibly be, and responds more quickly and accurately to his feeling. Hence a great singer can move a multitude of people and lift them to emotional heights that can scarcely be approximated by any other artist.

Some singers reach intense emotional states easily. A word, a poetic suggestion, and their imagination bursts into flame. Others have to be urged and assisted in every possible way in order to reach a condition at all dramatic. Their feelings seem to run on a certain level from which the rise and fall is slight.

It is well to recognize the real problem in such a case. To say such people have no feelings is to misstate the facts. They have the germs of every feeling possible to humanity, but they have not been developed. Their lives have been running on a straight line, and their emotions have not been sufficiently exercised. Their exhibitions of temper are never very exciting, neither do they become uproariously joyful. The sorrows of life touch them lightly, and their love affairs are only as sensational as digging potatoes. Such people usually are not wicked.

They are immoral only in a mild and delicate way. The excitement of being a bit devilish would be unnatural to them. They are thoroughly good—be it said to their everlasting credit! Many of these good people wish to exercise the gift of song, and they come with their even temperament and do the best they can; but they offer the teacher an interesting problem, and one which is in no sense physical. One might scour the physical realm and find nothing applicable to such a case. Instead of exercising their voices, such singers must be taught to exercise their feelings. One will not have an emotional tone until he can experience emotional states. Love, joy, sorrow, pity, courage, hope, freedom, exaltation, reverence, defiance, and other sentiments which they have exercised only to a limited degree, must be broadened and deepened. There are no limits to this development, and it is gained in precisely the same way that the technic of any subject is gained—by repeated attempts, by endless repetition.

In working this out I do not incline much toward the plan of taking the vowel ah and making it express the different emotions. I do not deny that something may be gained in this way, but the important element, the suggestion of a definite idea, is lacking. A sentence which indicates a particular feeling is a greater stimulus to the imagination.

The teacher should select sentences covering a wide range of sentiment and direct the practice of the pupil, keeping him at it until it is easy for him to express himself. Eventually it will become involuntary. He will gain control of his feelings in the same way he gains control of his fingers, by keeping constantly at it. When he has learned to assume an emotional state quickly and definitely it will show in his voice, and he will have an emotional tone. Some teachers try to gain the emotional tone by developing a vibrato. This is illegitimate, and invariably leads to a serious vocal fault. The use of the vibrato is at all times to be avoided.

Hints for Singers

By Thomas Noble MacBurney

If your voice is easily and evenly produced, go to a good voice coach for repertoire work.

If you have vocal difficulties, find a voice specialist who knows the value of soft tones.

Tone development depends on mental pictures of the ideal tones and tonal conditions.

Singing must be a mentally and physically easy task if it is to please others.

Tone development depends on resonance. Resonance is the result of open

resonance chambers—not of lift, pull, pressure or effort.

The high voice may have as glorious a resonance as the middle voice if the mental pictures of resonance exclude tension.

All vocal tension occurs in voluntary or controllable muscles. All vocal tension is avoidable.

Tension at the diaphragm automatically induces tension at the throat.

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The Evening Bulletin:—"The performance is a tribute to the hard, conscientious drilling that preceded it in the studio."

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The Philadelphia Press:—"Each principal showed the results of careful training, and reflected considerable credit upon the source of their instruction."

The Evening Bulletin:—"The regular appearance of the Fabri Opera School offered excellent opportunities for the exploitation of such talented singers as appeared under the skillful direction of Maestro Fabri."

The Philadelphia Record:—"The presentation was to the credit of Maestro Fabri, who staged the opera in its every detail."

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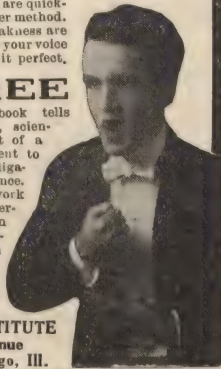
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By W. Francis Gates

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Three Essentials

By William L. Calhoun

If it be urged that the great "methodists" of piano playing have produced pupils whose playing possesses high musical value, the answer is obvious: A teacher of first-class intellectual and musical endowment may do for a long time without serious injury to himself what would prove fatal to one of small natural powers. It will be remembered, moreover, that the eminent "methodist" early in his career turns over to assistants the labor of developing his pupils on the physical side. The assistant almost invariably exhibits in aggravated form the pathological symptoms the *Maestro* escapes. It will be remembered too that the very greatest musicians among teachers, men like Chopin, Liszt and Rubinstein, who created the art of piano-playing, were never teachers in the sense of inventing or imparting methods.

I do not now recall the name of the man who tried to wield the sword of Ajax, but the general opinion has always been that he would have done better with his own weapon. And what is the weapon of the teacher—that is to say, what is the body of knowledge which he brings to bear in the training of pupils? Not quite the same for any two teachers, but in any case, no doubt, it must comprehend (1) a knowledge of the instrument and its technic, (2) a knowledge of the special literature written for the instrument, and (3) above all a knowledge of music as such—something that does not depend on the piano. The piano exists in order that people may make music with it; and when the teacher or student becomes obsessed with the instrument itself or the means of overcoming its mechanical difficulties, he is in danger of losing all sense of real musical values.

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Modern Organ Composition

THE object of this paper is to make a plea for a departure from what may be called the traditional style, and thereby draw new friends to the instrument and to its literature, particularly from the ranks of composers who are possessed of progressive ideas.

Almost certainly it must have been, and must be, a matter of regret to an organist who is enthusiastic in regard to that complex piece of mechanism which all of us are accustomed to call "the king of instruments," that so few of the great modern composers have contributed to its literature. In determining what constitutes "modern" music we may eliminate at once Bach and Handel, who closed the old order and did not begin the new. It would be right undoubtedly to date the modern impulse from Joseph Haydn. Haydn moved with astonishing rapidity along instinctively what were the needs of the people who were to come after him, and of the people of his own day. He had not tilled the orchestral field or that of chamber music a decade before it had become apparent to the world that the methods of his predecessors had vanished forever. What did so great a benefactor of instrumental art do for the organ? Nothing. He composed music for a number of unimportant instruments—the baritone, the lyra da braccio, the harmonica, the lute, even some pieces for the musical clock, but the organ he left severely alone.

Mozart and the Organ

Keeping pace with Haydn along the path of progress, even outrunning him, was Mozart. There were but few forms of musical art that he did not illuminate with the magic light of genius. What Mozart did for the opera, for the quartet and other forms of chamber music, for the symphony, for the concerto, has been acknowledged by every writer of a treatise on musical history. What did Mozart do specifically for the organ? Again, nothing. It may be objected perhaps that the catalog of the master's works shows the existence of seventeen sonatas for the instrument, but these compositions are not sonatas for the instrument at all in the modern sense; they are merely pieces—short pieces—for organ, two violins and a bass; and Mozart thought so little of the organist in most of them that he did not even take the trouble to fill in his music, but provided him with nothing more than a figured bass.

What did Beethoven accomplish for the enrichment of the literature of the organ? Once more, nothing with the exception of a rather anaemic fugue written when he was thirteen years of age. And Schubert? Nothing. And Weber? Nothing.

The composers whose names have been mentioned represent, to be sure, the cream of the world's genius. But so far

as organ music was concerned, even the creative talents in the second rank did not think it worth while to bring music for the organ to the level upon which that for other instruments had been raised. Hummel (at one time considered superior to Beethoven) wrote nothing for the instrument; Pleyel, nothing. There is no organ music by Dussek, none by Steibelt, and Spohr, whose range of expression in the instrumental and vocal field was very wide, also left the organ out of his creative accomplishment.

Mendelssohn's Rank

Whether or not Felix Mendelssohn-Bartholdy stands in the front rank of the immortals among the masters of music is not a subject for discussion in this paper; at least he was a personage of distinction in the history of art, and he should be endeared to lovers of the organ and its literature as having been almost the sole representative of the masters who took the instrument seriously. His six sonatas for organ undoubtedly are a landmark in its literature, if only because they brought forward a new idea or two in the technic of organ composition. Since it is impossible to please everyone, Mendelssohn probably was not at all surprised when he was told by the conservative element among the organists that his sonatas were, as the Germans would say, "Klaviermässig;" that the essential technic of organ performance was lacking in them. It is not necessary to go further into a statistical investigation of what has been accomplished for the organ by the great composers of music. Mendelssohn was the first and the last of them. It is more to the point to find out why the association between genius and the organ collapsed after the death of Bach and Handel. And this investigation will have the more point because it has a bearing upon my plea for a reconsideration of the style necessary for a reawakening of interest in the instrument.

Two things in my opinion contributed to the neglect of the organ by the great men whose inspiration should have added to the glory of its literature. One was the insistence on the part of most people that the organ was indissolubly wedded to the church, and that the qualities of art that might be fitting enough in a symphony never should be permitted in the music of an instrument which belonged to the house of prayer. The other cause for the avoidance of the organ by the great masters was the polyphonic tradition, which, it was generally believed, was a prime essential of its art.

Now, in putting in a plea for non-ecclesiastical treatment of the organ, one stands in grave danger of being accused of attempting to undermine religion itself. No such purpose is to be discovered in this paper. There can be no

question of the nobility of the music of the church or of the suitability of the organ to its development. Nor is it to be said that the literature never has been secularized. It has; but not by the composers who were best fitted to undertake that secularization.

In endeavoring to advance the suggestion that the organ should be made a vehicle for the expression of emotional and dramatic feeling, and that the aloofness and restraint which belong to it in much ecclesiastical music are not fundamental attributes of the instrument, it will make the ground a little more solid to remind you that the instrument did not associate itself with the church until a considerable period of time after its general employment as what may be called a domestic instrument. Instrumental art, indeed, was regarded with abhorrence by the early Christians because of its vicious associations with the decadence of ancient Rome. In putting forward the organ as a candidate for the honors that have been won by the symphony, the quartet and other forms of chamber music—the sonata of piano and violin literature—a return simply will be made to first principles.

When Modernity Began

This will involve a consideration of the other of the two impediments that gave pause to the great masters when they turned their thoughts in the direction of instrumental art. The polyphonic style arrived at its apotheosis in the music of Bach and Handel. Modernity in music practically began when Handel was laid to his everlasting rest in Westminster Abbey in 1759. As the originators of the newer order Haydn, Mozart and others were guided by that instinct for the right and the enduring thing, which is part of genius; it was clearly perceived that the style of art which had been cultivated for centuries—the polyphonic style—and which had reached a climax with Bach, now was worn out. Only the small fry among composers continued to beat their heads against the polyphonic wall; to endeavor to beat Bach at his own game. Haydn, Mozart, Beethoven, Schubert and the rest were content to hold the conviction that none of them could make anything out of the fugue or the other contrapuntal forms that had not been already made by their predecessors, so they proceeded bravely along entirely new paths. The earlier eighteenth century masters had made use of all the instruments and some of the forms that the modernists proposed to use; the latter brought into their service the violins, violas, violoncellos, the wind instruments, that had been a constituent of the scores of Bach and Handel and their contemporaries; and while not much was done in the matter of improving the technic of the men who performed on them and in giving the instruments new ideas. And not only

that, new instruments were brought into the artistic field—instruments such, for instance, as the clarinet.

But with all the reforming and all the planning that was going on; with all the opening of new paths; with all the unfolding of poetry and romanticism in music, the organ was left severely alone, a relic of the old dynasty of art. Apparently the masters of modernity had too much reverence for that dynasty to seek to sweep its last remaining stronghold into the stream of new ideas. So the second-rate composers went on with their fugues and their toccatas, and it became firmly fixed in the minds of men that it would be—as it were—indecent to bring the organ into touch with human emotions.

Polyphonic Possibilities

This attitude toward the organ has prevailed for so long and it is so deeply rooted, that the average music lover will gasp if it is suggested to him that the instrument is not particularly well suited for its polyphonic rôle. A fugue generally is a muddy affair on the organ. The great fugal works of Bach are majestic, even awe-inspiring, not because they are fugues, but because the genius of a great man has entered into them. Contrapuntal art of that kind is, to be sure, indispensable in the education of students who seek to become good musicians, but the sooner it is avoided by the newer school of organ composers the better it will be for their art and for our ears.

Having abolished all the polyphonic impediments that for so long have cluttered up the path of progress, it will be necessary to deepen the emotional value of organ art. In discussing organ music lately with Mr. Eric DeLamar, one of our most progressive organists and composers of Chicago, that musician put his finger unerringly on the weakness of the secular branch of that music. Its composers, he said, have missed the emotional possibilities by confusing them with those that are merely sentimental. There can be no doubt that he is right. Turn over in your minds the average *Andante in E*, the *Pastorale in F*, the *Prelude* on some hymn tune, the *Offertory in A Minor*, the *Postlude in A Flat*, the *Fantasia* on some thing or other—what can be done with music of that kind? Is it not strange, too, that organ pieces that pretend to imitate storms or naval engagements still survive in recitals? Imagine a piano recital with Mr. Paderewski performing A. F. C. Kollman's grand instrumental piece, *The Shipwreck*!

It will be a happy period for organ music, I think, too, when it is generally agreed that the instrument is not a more or less humble imitator of the orchestra. There is scarcely more than a merely rudimentary resemblance between that eight-foot reed stop called in the organ "oboe," the clarinet, the cor anglais, the trumpet and the orchestral instruments

after which they are named. The organ cannot hope to beat the orchestra on the latter's own ground, because it possesses nothing in its scheme of color that approximates to the string tone that is the foundation of the orchestra. It will be one of the first symptoms of the renaissance when organists and organ composers agree that it is absurd to imitate orchestral effects, and that the organ is a complete and wonderful, a highly colored and an illimitably resourceful instrument self-contained.

A modern handling of those resources should cultivate other forms than those which generally have been in use. What—for want of a better name—may be called "chamber music" would be well suited to the organ and to the expression of large ideas. There is, to be sure, a small literature of music for organ and stringed instruments, and an even smaller one for organ and wind instruments, but the works that constitute it are either sugary sentimentalities or they are arrangements of compositions written for other instruments.

With the development of organ chamber music there will come perhaps a development of that combination of the orchestra and organ of which most composers have been so terrified. Is it not absurd that when an organist is engaged as a soloist for an orchestral concert, Guilmant's *First Symphony* should come to his mind as the beginning and the end

of that particular branch of the literature?

The provision of a really modernized literature of new ideas, the throwing overboard of dull and complex contrapuntal exercises, the exploitation of new combinations with the organ should make recitals given by organists at once a fascination and a joy. There will be real art in them, and there will be money in them, too. The ordinary recital with what is known as "a silver collection," presented by a straggling gathering seated in a church, is greatly to be deplored. To be sure, the music which sometimes is offered is not worth even the little dribble in dimes that is given to it; but an artist who gives great playing of compositions that are fine and full of power and charm should be put on the plane upon which stand the masters of the piano-playing art. If one contributes two dollars for a seat at a piano recital, one should be equally content to pay that sum for one at which organ music is to be heard, for all the technical skill that is exacted by modern music for the organ, and the organist must bring to his work other qualities which the pianist does not need at all.

Yet in the last analysis the future of organ music is in the hands of the organists. It must be they who first will inspire composers to their tasks and they who will make their organ music a joy to listening ears.—FELIX BOROWSKI.

On Utilizing the Resources of the Organ

By Ernest R. Kroeger

In the last two or three years I have availed myself of favorable opportunities to hear services in various churches, and, of course, have especially noted the musical features therein. I have been often impressed with the conviction that many organists are unacquainted with the resources of their instruments, or do not take the trouble to utilize them. In the former case, ignorance is the cause, which can be corrected by judicious study. In the latter case, indolence is at the bottom of the trouble. Notwithstanding all the efforts of the American Guild of Organists and the National Association of Organists to improve conditions, there are many organists of reputation who in the service employ scarcely anything beyond a conventional registration. In some cases they play upon three and even four manual organs, and yet they rarely use any combinations other than those which they were taught when they were students. To be sure, it is better and safer to employ a registration which cannot be criticized as being in bad taste rather than one which is blatant or "thick." But when there are from thirty to seventy speaking stops within reach, why use only a three or four set formulae? Possibly the piston is the cause of poverty of registration. It is so easy to shove on a piston. I do not wish to decry its value. It is certainly most helpful as well as most convenient. But undoubtedly it is apt to cause the player to depend upon it in most instances rather than upon his intelligence to combine stops judiciously. Of course, it is possible to err upon the other side. The organist may experiment so much that his playing is "freaky." He may greatly incommode the members of his choir by using eccentric combinations when accompanying them. He may arouse the risibles of his congregation by endeavoring to associate the Vox Humana with other

stops with which it is really at enmity. His playing may seem disjointed, badly balanced, lacking in dignity by his explorations in untried tonal fields. But he has actually at his command a variety of resonance which, mathematically speaking, is practically illimitable. Let him but utilize a minute fraction of the combinations he can employ, and his playing will have great variety. Let him listen to a great orchestra and observe with what skill the composer uses the "color effects" of the instruments. To be sure, the organist has nothing which takes the place of real strings, but the string stops of the organ have quite a remarkable resemblance to the violins, violas and violoncellos. The skilled organist, who understands the art of registration, can obtain some extraordinary string effects from his instrument. The charming effects of wood winds in an orchestra as a background to the strings ought to be observed by the organist with scrupulous attention. He can thus absorb many points of the greatest value to him, which he should instill into his practice until results apparently satisfactory are realized. And then there are the noble brasses. These can be imitated by combining reed, wood and diapason stops with good taste and discernment. By constantly experimenting and using critical acumen as to the artistic value of the stop combinations, the organist will discover that he secures some effects which are novel as well as delightful. He will also find that his auditors commend his registration and express their enjoyment of his work. If organists generally do this, the listeners will begin to notice that the organs appear to be so much more interesting than they had heretofore noticed. The occasional visitor will be struck with the idea that organ playing is making real progress, and that the beautiful "pope of instruments" is finally coming into its own.



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ANCIENT instruments had almost no reeds. They had but two colors, white and black. "Jeux de fond" and "jeux de mutation;" there was the whole palette. Naturally all transition between black and white was abrupt and rough. No means existed to graduate sonority. Bach and his contemporaries found it useless to register their works. The "jeux de mutation" were traditionally affected for rapid movements, the "jeux de fond" for pieces of slow tempo. It is only since the close of the last century that the "boite expressive" has been invented; in a work published in 1772 the Hollander, Hess de Gonda, testified to his admiration of the new "engine." Later, in 1780, Abbé Vogler recommended the use of the "boite" in German manufacture. The idea grew in favor, but without much artistic effect, for, in spite of the most intelligent efforts, one could not pass the limits of thirty notes in the clavier and an insignificant number of registers. The problem was solved through the genius of Cavaillé-Collin in 1839. He invented different pressures of breath, double layers of wind chests, systems of pedals and combinations of register, applied the pneumatic motors of Barker, created the family of harmonious stops, reformed and perfected the mechanism so that every pipe, sharp or grave, strong or weak, obeyed instantly the finger call. The touch became light as that of piano, resistance being overcome and the concentration of the forces of the instrument being rendered practical. What was the result? To retain the whole organ in a sound prison opened or shut at pleasure, liberty of association of qualities, means of reinforcing or diminishing gradually, independence of rhythms, security of attack, equilibrium of contrasts; in fact, a disclosure of admirable colors, a rich palette of tones, the most varied harmonic flutes, bassoons, cors anglais, trumpets, voix celestes of quality and variety hitherto unknown.

Modern Organ Symphonic

This is the modern organ, essentially symphonic. For the new instrument a new language was necessary, another idea than that of the scholastic polyphonic. The Bach fugue is no longer sufficient. We must have preludes, Magnificats, masses, cantatas and "The Passion According to St. Matthew."

But this expression of the new instru-

ment proceeded from mechanical means and had not the necessary spontaneity. While orchestral instruments, of wind or string, piano or voice, depend largely upon the quickness of accent and the unexpected surprises of attack, the organ in its majesty speaks of philosophy. Individual, alone among all, it can unfold the same volume of sound throughout and thus give birth to the ideas of religion and the infinite.

Surprises and accents are not natural to the organ. They must be given to the organ as accents by adoption. That is to say, tact and discernment must be used in their employ. Here is where the organ symphony differs from the orchestral symphony. One could never write thoughtlessly for either organ or orchestra, but in future one must use the same care in arranging combinations of qualities in organ composition as in orchestral work.

Subtle Expression

Even rhythm is accepted by modern tendencies. It will lend itself to a sort of elasticity of measure concerning its rights. It will permit the musical phrase, the punctuation of breaks and breath, provided it may hold its own bit and go its own gait. Without its rhythm, without the constant manifestation of the will to return periodically to strict time, the organ executant will not be listened to.

Herein lies a difficulty for the musical writer, the difficulty of expressing subtle shades of expression. How the composer hesitates and pauses before writing the *poco ritenuto*, which he has in his mind. He scarcely dares write it through fear that the exaggerations of the interpreter may soften or break the fight of the measure. Signs are lacking. We have not the graphic means to underline the finish of a period or to increase the force of a chord by a fashion of organ point of inappreciable degree. Is this not a great pity with an instrument producing all its effects through chronometric values? With the consummate musicians of to-day, however, the insufficiencies of musical notation are not so formidable. The composer is much more certain than formerly to have all his ideas comprehended and, what is equally important, his intentions divined. Between him and the executant is a constant collaboration which the increasing number of virtuosi renders every day more rich and intimate.

Primitive Organs

By Lavignac

WHERE shall we seek for the origin of the organ?

The Bible tells us that it was invented by Jubal, and it seems from the Talmud that an instrument similar to it was known to the Hebrews under the name of *magrepha*. By others the invention is attributed to Archimedes or Ctesibius, both of whom lived about 200 B. C. Many Latin authors mention the organ; notably Tertullian, who, writing in the second century of our era, gives a description which, inconceivable as it may seem, really is applicable to the modern instrument. "Observe," he says, "the extraordinary genius of Archimedes. I mean the water-organ; so many members, so many parts, so many joinings, so many roads or passages for the sounds, such a compendium of sounds, such an intercourse of modes, such troops of pipes, and all composing one whole!"

This was the hydraulic organ, in which water served to equalize the pressure of the air furnished by the bellows, in a manner long uncomprehended, but recently explained by M. Cl. Loret from a text of Vitruvius. Organs of considerable size, on this plan, were in use in the East and in Constantinople in the fourth century. Later, the pneumatic organ, *Organum pneumaticum*, was invented, in which nature's abhorrence of a vacuum was utilized, as it is in our own time.

In its earliest form, the instrument was very small and movable, the *Portative Organ*;

when larger ones were made that required fixed position they were called *Positifs*, and this name remains to a manual of the present instrument which commands a group of independent stops.

Thus we see that without doubt the organ was known to remote antiquity. If we now ascend the stream of time, and seek the primitive idea, the germ, we shall find it in three very rudimentary instruments.

The Pan-pipes or syrinx is the earliest example of a graduated series of open pipes, with a very obvious resemblance to a flute-stop. All the Greek authors speak of this as something ancient in their time. The *cheng* or Chinese organ is described in Chinese books, and has remained the same from its origin to the present day. It is a row of reed-pipes, blown directly. Like the syrinx, by the human breath. Lastly, the bagpipe or its precursors, known to the ancients under the generic name of *tibia utricularia* (bagpipes), offer the first example of the storage of compressed air. These three elements united undoubtedly gave rise to the first attempts at organ-building: there was lacking only the key-board, which seems to have appeared about the sixth or seventh century in the rudimentary form of keys several inches wide, which had to be struck with the clenched fist, like the Flemish carillon, and thus we have a rude sketch of the giant instrument which has now been hurriedly and insufficiently described.

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Music as Needful as Arithmetic in Schools

A PROMINENT western public school inspector not long ago at a gathering of music lovers made some very plain statements regarding the question of the proper introduction of music into the public schools of Canada. This gentleman admitted that the present system of teaching music in the schools was far from satisfactory, and added, "what we need in the schools of Canada to-day is more music and less arithmetic. Children are being denied the greatest educational benefits in life owing to the lack of foresight on the part of our school board authorities to place properly qualified music teachers in the schools of Canada."

In the above connection it is interesting to note the views of Frank Damrosch, New York, who had this to say recently: "Music should have a place in every school for rich and poor alike; not in the old-fashioned way, by teaching the children to shout songs by rote, but by teaching them to sing by note, in order that in after life the treasures of music may be available to them, just as by learning to read books the treasures of literature have been made their own."

A Pioneer Scholar in Music

By Mrs. Ida Q. Eccles

To hear some of our younger musicians talk one might think that America had suddenly blossomed out into a full blown rose of musical culture without having gone through the substantial period of real growth. All honor to the American musical pioneers, Lowell Mason, Dr. Geo. F. Root, and—not the least of all—John Sullivan Dwight! I never knew Mr. Dwight, but all my older musical friends looked up to him, as they received their greatest musical inspiration through his *Journal of Music*—THE ETUDE of its day. Dr. Dwight was born in 1813, graduated from Harvard in 1832 and began active life as a Unitarian minister. His great love, however, was music, and it soon found him as a scribe and as a teacher. His journal was founded in 1852, and he was fortunate

"Let music take its place side by side with spelling, reading and arithmetic. The regular class teacher can do as much good with the rudiments of music instruction as she can with other subjects, if she is made familiar with the simple pedagogical principles which underlie the best methods of sight singing."

"To introduce music properly into the schools very little preparation is necessary and comparatively little additional expense need be incurred. With one supervisor of music, who is a competent teacher and musician, to every ten large schools, to instruct the regular class teachers, and weekly visits to each classroom to supervise their work, the best results may be obtained. Such an arrangement insures uniformity of method—a very important requisite to success—and causes the least loss of time and effort. Ten minutes a day, or in the higher grades fifty minutes a week, in any division convenient to the teacher, will, in the usual school period from the age of six to fourteen, produce such results as to surprise even the most sanguine."—Toronto Globe.

in having as one of his contributors, another notable American, Alexander Wheelock Thayer, whose biography of Beethoven, first published in three volumes in German, is still looked upon as the most masterly life of Beethoven. The dignity and character of Dwight's *Journal of Music* made it comparable with the finest musical periodicals of all time. The first copies I ever saw were in a public library in New York.

Mr. Dwight died in 1893—shortly after Paderewski's first tour of this country, and before the great musical expansion which has led to America's becoming the music center of the world. It is pleasant to pay a tribute to this great musician-altruist (for such he was) who had so much to do with paving the way for our triumphant musical progress, through his splendid journal.

The Music of Angels

By W. S. Cottingham

THE story runs that Benjamin Franklin, the first American whose name was known throughout the length and breadth of music, worked for a long time secretly upon his musical instrument, the harmonica, and then, to surprise his wife, started playing it while she was asleep. She awoke and thought that she heard the "music of angels." It seems strange that such an instrument, which inspired Mozart and others to write compositions for it, should have gone out of existence.

Imagine a set of glass bowls, graduated in size from a large bowl to a small bowl, fixed upon one rod or axle so that the whole series would revolve uniformly by means of a treadle. The performer stood in front of the bowls, and with fingers moistened and dipped in powdered chalk he pressed upon the rim of

the bowl as it revolved. Franklin said of his invention "its tones are incomparably sweet, beyond those of any other instrument. They may be swelled or softened at pleasure by stronger or weaker pressure of the fingers, and continued to any length. When it is once tuned it never wants tuning again." Of course, this is merely a mechanical contrivance for playing the "musical glasses." It is not inconceivable that Franklin's discarded instrument may at some time in the future become popular with an easier method of striking or touching the bowls and dampening them as required after the manner of a piano wire and the pedal. The spindle or axle, of course, could be revolved electrically.

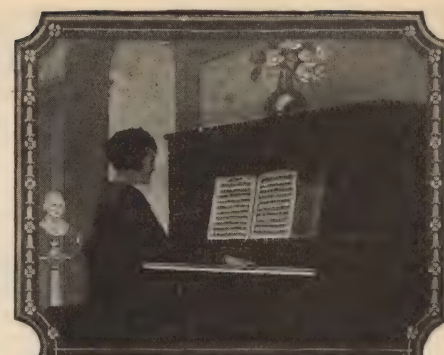
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Do you know that the business of moving pianos is considered a hazardous one from the number of accidents to its workers? The accidents usually occur when the piano is jammed in a narrow stairway.

Do you know that in Olden-Day Boston it was frequently the custom for music teachers to give dancing lessons? Pianos were so few then that the teacher rented his hour-by-hour, much as pipe

organs are now rented to students for practice purposes.

Do you know that Sir William Herschel, royal astronomer of England, and discoverer of the planet Uranus, spent all the early part of his life as a professional musician? Herschel was a fine organist and an able conductor. He gave oratorios like *Messiah* and *Samson* with large choruses and an orchestra of one hundred performers.



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How to Acquire Reading Facility with the Three 'Cello Clefs

By G. F. Schwartz

THE violincello has a register of about four octaves—approximately thirty tones, not counting chromatics; it thus includes within its pitch possibilities those of the viola and to a certain extent the violin also. Although essentially a bass instrument, the 'cello lacks, on the one hand, the volume of the contra-bass, and on the other the penetrability of the violin, excepting in the higher tones of the A string. In solo playing, therefore, and even in concerted music where the 'cello is expected to predominate, the composer is very likely to demand frequent and extended use of the higher register of the instrument. Accordingly, if the 'cellist is to do anything more than the most amateurish sort of playing, he must not only be able to produce tones satisfactorily well up on the A string, but he must also be able to read notes with reasonable facility in the same register.

Whatever opinions may be held as to the wisdom or necessity of employing both the "treble" and the tenor clefs in addition to the bass or F clef, the fact remains that in most music beyond the first or second grade the three clefs are more and more in evidence as the music becomes more pretentious. Learning the three clefs may be a trying task for the beginner, but it is by no means an insurmountable difficulty for the 'cellist who possesses a fair amount of determination. It may be of some help for

the 'cellist—as well as others who have to become familiar with strange clefs—to remember that all clefs were at one time nothing more or less than simple letters of the alphabet (see "Clef" in *Grove's Dictionary of Music*), and not merely devices intended to indicate that one must count up a certain number of degrees, and then reverse the process only to find out the name of the note in some other clef. Those who are satisfied with this transpositional method of dealing with the less familiar clefs have their reward, to be sure, but to read music really intelligently one must learn to grasp mentally groups of notes—just as a group of letters is perceived as a word; and this can be done only by knowing the letter names of the notes as they appear on the staff.

The 'cello student will find no "royal road" or short cut in learning to read in three clefs, but there are certain means of acquiring first a knowledge of and ultimately a familiarity with them; and if given a fair chance satisfactory results are sure to follow.

First—On a small sheet of music paper write at the beginning of three successive staves, on the first the F (bass) clef, on the second the C (tenor) clef, and on the third the G (treble) clef; one or two leger lines may be added. (1) Point with a pencil to the different degrees of any one staff, skipping about freely to

the various staff degrees, and name as quickly as possible the note, by its letter name, which has been pointed out. Do the same in turn with the two other staves. (2) Proceed as in number one, but instead of pointing twice in succession to degrees of the same staff, change constantly from one staff to another, naming the degrees pointed out in whichever clef stands at the beginning of the staff.

Second—Select an exercise or passage from a rather easy study in the bass clef entirely (the selection should not go above D on the A string during the first attempts—one octave scales and arpeggios may be used at the outset), fasten with thin paste—so that it may be easily removed after it has served its purpose—a small square of music paper over the original clef and signature, and upon the superimposed paper write the tenor clef with the signature which the new clef will require, the tenor clef transposes sharpward one remove, that is, a signature of one sharp will become two sharps, two flats will become one, and so on. After some practice one will find little difficulty in making these changes mentally; and as soon as this is possible the written help may be dispensed with. With the pencil the student will again proceed as in number one above, not only giving the notes their proper letter names (without any refer-

ence to their location on the instrument), but doing so in strict time, with a metronome if possible. The same process may then be applied to the G clef, remembering that this clef transposes three removes sharpward, that is, one sharp will become four and two flats one sharp in changing from the F to the G clef. It is desirable in all these selections that the melodic construction should be rather disjunct, as frequent skips will be more likely to prevent a mere mechanical calculation of the letter names of the notes.

After the student has worked for a considerable time away from the instrument, it will be well for him to play the same selections, or others of a similar character, but under no circumstances should a tone be played without first knowing its name. This does not imply that "position" reading is entirely unjustified; the present task is that of learning to read in the different clefs; and while this task is being worked out there should be no relaxation of discipline, either in reading continuously in any one clef, or in making sudden changes from one to another. Thus will reading become ultimately not a matter of mere chance, but an accomplishment based upon accurate knowledge and the assurance which persistent, intelligent effort never fails to bring.

Teaching Methods in Violin Study

QUITE a number of violin teachers have written to THE ETUDE during the past year, asking whether it is better for the teacher to play the violin, or the piano with the pupil during the lesson, or not to play at all.

Teachers, even the greatest, differ very much as to their methods in teaching, and a large volume could easily be written on the subject. I know teachers who sit at the piano and play every note with the pupil during the entire lesson, and other teachers who play the violin with the pupil at all times. I have also known teachers who very rarely touched either violin or piano during the lesson, and relied almost altogether on oral explanations, and at times guiding the motions of the fingers and the bow until the pupil grasped the correct method.

The ideal teacher, to my mind, would be the one who combined all three of these methods, using each where it would be to the greatest advantage of the pupil. It is evident that every pupil is different, and a somewhat different method must be used in instructing him according to his needs.

A Great Teacher

The late S. E. Jacobsohn, who for many years was concertmaster of the Theo. Thomas (now the Chicago) orchestra and who taught violin playing

for many years in Cincinnati and afterwards in Chicago, was an example of a teacher who did very little playing with pupils during the lesson. Mr. Jacobsohn was a Russian Jew and had that heaven-born genius for teaching, which is so rare. He formed a large number of excellent violinists, who are now scattered over the world, and all testify how much they owe to this great teacher. I became familiar with Mr. Jacobsohn's methods while he was teaching in Chicago. During the lesson he sat directly at the right of the pupil, where he could grab the pupil's bow arm when he made the least wrong movement. I remember that there was a piano in the room, but it was loaded down with about half a ton of books, and was rarely opened. His violin in its case, occupied a place on a stand nearby, but he seldom took it out. I remember sitting in his room for three hours on one occasion, during which he gave six lessons. During this time he played not one note on the piano, and only one single phrase on the violin. This was when a pupil failed to bring a phrase out broadly enough on the G string. The pupil failing to grasp the idea after several explanations, Jacobsohn seized his violin and played the G string passage with trumpet-like breadth, saying as he did so: "Play this phrase like a baritone voice."

During the rest of the time this teacher confined himself entirely to oral explanations and corrections, together with occasional manipulation of the pupil's bow arm and fingers. He had an ear of razor-like acuteness, and continually corrected the pupil's intonation. "Too high," "Too low," "A hair's breadth higher," "You are a sixteenth of a tone too sharp," etc., etc. Then he was continually at the pupil about some special fault in position or bowing and never rested until it was corrected. A pupil with faulty bowing had to stop everything and go home and practice until his bowing was in good shape again.

At the Pupil's Elbow

Of course, in the case of pupils studying concertos and advanced violin pieces, he arranged for their rehearsal with piano or orchestral accompaniment when they were approaching a finished condition. At the period of which I am speaking, Mr. Jacobsohn did not disdain to teach comparative beginners as well as advanced pupils, and took the most extreme care in giving them from the first a correct method. Of teaching pupils in the earlier stages of violin playing he said: "It is necessary for the teacher to be at the pupil's elbow at all times, correcting mistakes in position, bowing and intonation. The teacher must keep close watch of every move the pupil makes, and if he is continually playing the vio-

lin or piano with the pupil during the entire lesson, how can he give attention to these things?"

Mr. Jacobsohn thought highly of giving his pupils the benefit of orchestral practice, and ensemble work, and had his advanced pupils grouped into a string orchestra with piano accompaniment, part playing first, and part second violin. All kinds of compositions were played, overtures, symphonies, suites, and miscellaneous compositions of all kinds. When playing in public, wind instruments were added, making a complete symphony orchestration.

Other teachers have different ideas, and play more or less during the lesson.

There is no doubt that with the average pupil, especially during the first two years the best results are obtained by the teacher sitting at the pupil's right hand, and playing only occasionally during the lesson. At the same time it is very helpful to the pupil to spend a certain portion of the lesson in illustrating certain passages by playing them on the violin. It also seems to help the pupil to play the passage in unison with him on the violin occasionally. A certain amount of piano playing is also a help. When pupils hear the accompanying harmony to a piece or exercise they often grasp it much sooner than they would otherwise do. The talent of a pupil enters very appreciably into the problem of how he should be taught. Some pupils thrive

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best with one method, and some with another. Pupils of hopeless stupidity are found who seem unable to make any progress whatever without having every note of their parts played with them on the piano or the violin by the teacher.

If the violin teacher is a good pianist he can assist the pupil very much by playing the piano parts to compositions being studied, as soon as the pupil has mastered them fairly well.

Assistant Teachers

The very greatest teachers can, of course, use methods different from others of lesser note. These great teachers will not accept beginners as a rule, but send such pupils to their assistant teachers, who get their technic in shape until they are far enough advanced to be ready for the eminent master. If the advanced pupil becomes careless and his technic gets out of shape he is sent back to the assistant teacher. Renowned teachers who are not expert pianists themselves usually have a regular accompanist who plays with the advanced pupil at times. A violin student who is a good pianist can often get his own violin lessons free of charge by playing with his teacher's advanced pupils. He not only gets his own instruction free, but has the advantage of hearing the lessons of the other violin pupils.

To sum up; it would seem that the teacher would find it best to use piano or violin, or neither, as the demands of the pupil seemed to indicate. No hard and

fast rule can be laid down. At each succeeding lesson these three methods would naturally be used in varying proportions according to the compositions being studied, how nearly the compositions were perfected, or according to the talent of the pupil, and the condition of his technic.

Quite a number of violin teachers rely a great deal on their voice in giving lessons, humming or singing with the pupil where it would seem to correct or help him. If the teacher has a sufficiently musical voice, this often has its advantages, since he can watch the mechanical part of the playing, the bowing, fingering, and position, while humming or singing passages with the pupil.

I once knew a violin teacher who was a rather indifferent player himself, but who had excellent success in turning out pupils, who uniformly played with fine tone and exceptionally good expression. He assured me that he owed all his success in teaching the violin to a naturally fine voice, and a highly developed musical temperament. The human voice is, after all, the last resort as far as musical expression goes, and it was his theory that singing or humming a passage with his pupil gave him an even better idea of it, and inspired him to make an even more beautiful tone, than if it had been illustrated by being played on the violin.

The gist of the whole matter is, to convey the proper conception of a tone or passage to the pupil's mind, no matter how it is done, whether with voice or any musical instrument.

Violin Teaching Fees

THE \$25.00 violin lesson (30 minutes) has made its appearance in New York. This is believed to be the world's record for prices of violin lessons. In this same scale of prices the charge for a hearing in which the teacher tests the talent of the applicant and offers advice as to his musical future is \$30. At these prices violin teaching must surely be classed among the lucrative professions, for six hours of teaching daily would bring in \$300 and eight hours \$400. Four hundred dollars a day for 300 days in the year would spell \$120,000 per annum, quite a respectable income.

This seems like a fabulous sum to pay for violin instruction, but there is another side to the question. Expert knowledge in any profession, law, medicine, engineering, music, literature, or composition is cheap at any price, and is no doubt worth all it costs. From a purely monetary point of view, the future concert violinist who can earn large sums on the concert platform and the violinist who aims to make violin teaching his profession can afford to pay very large fees for expert instruction, since he can earn much larger fees if he has the advantage of having been educated by a really great teacher. At \$25 a lesson an advanced pupil could get two years' instruction (40 weeks to the year) for \$2,000. At six per cent. this sum yields only \$120 a year or \$10 a month. Aside from the intrinsic value of the instruction, the prestige of having studied with world-famous teachers would alone bring back many times this sum.

We have had the \$25 vocal lesson for some years in this country, and there have been cases of even higher fees having been paid for piano lessons, where the teacher was a world-famous artist.

Before the war, the greatest violin teachers in Europe rarely charged fees in excess of from \$10 to \$12.50 per lesson, and the lesson was usually from 45 minutes to a full hour in duration.

In the United States up to the present time a fee of \$10 per lesson has rarely been exceeded for violin lessons, and these prices were mainly confined to a few eminent teachers in New York, Boston and Chicago.

In New York city a large amount of high-class teaching is done by really good teachers at from \$2 to \$5 per half-hour lesson. In Boston a leading conservatory quotes half-hour private violin lessons at \$2 to \$3, with considerable reduction if the lessons are taken three or four in a class. There are at least two private teachers in Boston who get fees of \$10 per lesson, and quite a number in New York.

Middle West Conservatories

In leading conservatories in the Middle West the prices of violin lessons range from \$1.50 to \$3, and the private teachers in these cities charge about the same rates. In cities of between 100,000 and 200,000 the best violin teachers obtain fees of \$1.50 to \$2.00 or possibly more in special cases. In the smaller cities it is probable that the bulk of the teaching is done between 75 cents and \$1.50.

The large fees which are being obtained by eminent teachers in the large cities cannot but prove a great benefit to the profession of violin teaching at large, for it will awaken the public to the value of the work of really first-rate teachers. Special skill in music teaching has long been recognized in Europe, but in this country the people in search of expert teaching have too long run after artists simply on the strength of their success on the concert platform without inquiring sufficiently as to their special ability in teaching. There are many skillful and even famous violinists, who are entirely incompetent to teach, and who could not turn out really good pupils in a hundred years of teaching.

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Violin Questions Answered

G. B.—For the position work you describe, the Hermann Violin School, Vol. II, would probably answer. 2. It takes an experienced violinist to pick out a good bow. Screw up the hair until the stick is straight and run the eye along the stick to see whether it bends to either side. Cheap bows often have crooked sticks. Next screw the hair sufficiently tight for ordinary playing; hold the bow at the frog with the forefinger resting along the stick. Then rest the tip on a table and press the stick down with the finger so as to judge of the elasticity of the bow. Do not buy a bow which is too limber. It should be stiff, and yet very elastic. Lastly, do some playing with the bow, seeing that it responds readily in "jumping-bow" passages of various kinds. If you are not an expert violinist, you had better get a good violinist to select the bow for you.

A. C. L.—If you can play the list of studies you send really well, together with some good book of scale studies like Schradieck's or Sitts, you could safely begin the study of Kreutzer. You can obtain the *Special Studies of Mazas* (30 studies), Op. 36, and the *Brilliant Studies*, Op. 36, by the same author (27 studies) in separate volumes. These studies are admirable from a musical and technical standpoint, and are used by violin teachers the world over. They are excellent as introductory studies to Kreutzer. 2. Without hearing you play it would be a guess in the dark for me to suggest what would be best for you to study next. 3. The first violin parts of the overtures you name are from fifth to sixth grade.

E. B. McM.—The use of the mute gives a peculiar, soft, veiled tone-color to the violin, quite different from the ordinary violin tone. The mute is used when it would seem that the "muted" tone would best bring out the character of the composition to be played. However, the composer usually indicates when he desires the mute to be used, by the words, *avec sourdine* (French), which means "with mute," or *con sordino*, which means the same thing in Italian. If the use of the mute is to be discontinued it is indicated by the words *senza sordino*. 2—4 me cord means the fourth string (G string), 2 me the second string (A string), etc.

M. A. H.—Four hours daily practice on exercises and pure technic is rather a stiff proposition for a boy thirteen years of age. Personally, I think it is a great mistake to confine the practice of a young pupil to technic alone and not allow him to practice melodies and pieces suitable to his ability. However, many excellent teachers confine the pupil to exercises only, during the first year or two, and it is impossible for THE ETUDE to take sides one way or the other about a teacher's methods without knowing all the circumstances. The principal thing to look at is results. If your brother is making good progress, it would no doubt be unwise to make a change.

O. M. P.—Your violin will naturally have a shriller and more brilliant tone when tuned to so-called "concert pitch," which is approximately half a tone higher than international pitch. What it gains in this way it, however, loses in mellow and sympathetic qualities. The leading violinists of the world keep their violins tuned at all times to international pitch, and a violin will sound at its best if always kept tuned to that pitch. You ought to have your piano tuned to international pitch, and always have your piano accompaniments played at that pitch. Paganini played some of his compositions with his violin tuned a semi-tone higher than the orchestra which accompanied him. His idea in this seemed to be that it made the tone of his violin stand out from the accompanying violins. Some soloists when playing these compositions tune their violins in this manner at the present day, but a large number play these Paganini compositions at international pitch.

I think you will find that your violin will sound at its best if you always keep it at international pitch.

A. S. T.—The fact that the label in your violin states that it is a copy of an Amati, made in Germany, proves that it is not a Cremona instrument, as the Cremona violins were made in Cremona, Italy, and not in Germany. If it is a good copy, made by a good violin maker, it may have a good tone, however. The chances are that it is a factory fiddle of no great value.

L. I. G.—Translation, "Domenico Montagnana" (famous violin maker who made violins at Cremona, a small town in Italy, and also in Venice), "under the sign Cremona" (that is, the word Cremona was used as a trade mark), "Venice, 17—" (the year when the violin was made). These violins are extremely valuable if genuine, but there are thousands of imitations.

T. J. M.—It is not a demonstrated fact that the passing of the X-ray through a violin ages the tone. I do not think it has any effect on it one way or another. Since the discovery of the X and other rays, and of radium, there has been a tendency to seek in them the solution of all kinds of century-old unsolved problems, but with very little success as yet.

A. L.—The age of fifteen is rather late to start with the view of becoming a first-rate professional, still it has been accomplished by many violinists. Whether you can succeed depends, first, on your talent; second, on your application and industry; third, on your natural aptitude for playing a bow instrument; fourth, on the skill of your teacher and whether you have advantages for a thorough musical education. I could not state how long it would take you to become a professional violinist without having an opportunity of hearing you play and judging of your talent. The fact that you practice three or four hours a day is a good sign and shows that you love the violin and are in earnest.

J. M.—Every violinist, from the smallest to the greatest has his "off days," when things fail to go right, and he seems to be out of sympathy with the instrument. The state of the emotions and nervous system is constantly changing, and every human being is subject to varying moods. You certainly ought not to give up the study of the violin simply because you have these "off days" occasionally. 2. There is a constantly increasing demand for concert violinists of real ability, but they must be thorough masters of their profession. The invention of the phonograph has tended to increase this demand rather than to decrease it.

W. J. N.—It is very doubtful if your bow, the stick of which is crooked in the manner you describe, could be straightened so that it would be permanently straight. You might write to some of the violin dealers who advertise in THE ETUDE and learn what could be done.

S. M.—A violin student at the age of nineteen, only in the first position, has a rather doubtful chance of playing difficult compositions in an artistic way later on. Still, it has been done, but in very few cases. However, you can no doubt learn enough to gain much pleasure from your violin studies.

M. B.—It is true that the use of the steel E string cuts the bridge and to a lesser extent the nut, since the latter is made of ebony, which is a very hard wood. This difficulty is largely overcome by the use of the little attachment at the tailpiece by which the tuning is done by the screw at the tailpiece and not at the peg. If this is not used, the notch at the bridge can be protected by being inlaid with a small piece of ebony or parchment, which prevents the string from cutting into the bridge.

W. H.—The personal equation enters into your question to such a degree that it is impossible to give you a definite answer. If at the age of eighteen you have thoroughly mastered Kreutzer and Fiorillo, you certainly have sufficient foundation to become a professional violinist if you have the means and time to go on with your studies. The crucial point is in regard to how well you play these studies. There are thousands of violin students who have "gone through" them without being able to play them at all. Your only course is to arrange for a personal examination by an eminent violinist, one who has no interest in getting you to become his pupil. Play passages from these studies for him, and it would not take long for him to advise you as to the extent of your talent. You could afford to pay a good fee for this information, since it might save you years of work trying to accomplish something for which you have not got the requisite talent.

W. D. T.—No information available concerning Charlotte Blume, violin maker, repairer or dealer, in Pittsburgh, fifty years ago. Possibly some of the Pittsburgh readers of THE ETUDE can furnish the information.

C. I. T.—Violin prices are very much unsettled since the war. We find very fine specimens of Stainer listed as high as \$2,000 in the price lists of American dealers. Specimens which are not so choice are listed at \$1,000 or even lower.

A. E. W.—No doubt some of the firms dealing in old violins who advertise in THE ETUDE could find a purchaser for your fine old cello. If the instrument is as good as you describe, the offer of \$200 which you have had is entirely inadequate. You might also advertise the instrument in the papers in your home town and in those of the nearest large city.

B. J. D.—Having started at over thirty, it is exceedingly doubtful that your friend could become a professional violinist or ever attain sufficient technic to play standard violin concertos or first violin parts in a symphony orchestra. From the list of works you send which she has studied and from the fact that she has appeared in public as a soloist and as a member of an orchestra, it would appear that she has accomplished quite a good deal with her violin, notwithstanding her late start. If she really loves the violin for its own sake and not merely as a money-maker, there is no reason why she should not continue her studies.

E. D.—As you are at present under instruction, your teacher is the proper person to advise you in the matters you speak of. If you think he is not competent to advise you correctly, the only thing is to get another teacher.

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Always send your full name and address. No questions will be answered when this has been neglected.

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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. My hand is very small; so small, that I cannot play an octave, although I can just touch it with very great difficulty and some pain. Two teachers, whom I have had, have recommended the use of the two following mechanical hand stretchers, in order to increase the stretch of my hand. Do you advise me to use either of them?

A. Use neither. By careful manual exercise, when the hands are quite warm (warm them artificially, if necessary, by putting them in hot water), place the tips of fingers and thumb of one hand against the tips of fingers and thumb of the other and press against them, so that the little finger and thumb spread by degrees away from each other. But this must be done gently, with gradually increased pressure, and without causing any pain; cease at the first symptom of fatigue. Avoid mechanical devices.

Q. In Grieg's "Peer Gynt Suite: Morgenstimmung" the first chord in the bass has to be played arpeggiando by one with a small hand. Should the first note of the treble be played at the same time as the first note of the bass chord, or with the last note of the bass chord? Why? Please give the rule to fit this and other cases.

In the third bar of the same piece a similar case occurs, only this time the treble is preceded by two small notes. How should this be played?—A. C. WINDSOR, Nova Scotia, Can.

A. The first note of the arpeggio is played with the beat, as indicated by the time-note, not before the beat, unless expressly written so. The first note of the treble should be played with the first note of the bass arpeggio: Firstly, because the arpeggio has, in this instance, been introduced to humor the performer's small hand; secondly, because the melody must not suffer by losing any of its full time, which would be the case if played with the last note of the bass, and, lastly, if played with the last note of the bass arpeggio, the result would be to put the arpeggio outside the regular time-beat, whereas the rule requires the arpeggio to be simultaneous with the beat (except when otherwise written). When, however, the upper part consists of chords, straight chords, these would be played with the last note of the arpeggi bass. Similar chords (bass arpeggio and treble straight) may be found frequently in Haydn's Sonatas, and in other compositions of his period.

Q. Would you kindly give me a few general rules to help me in correctly phrasing my songs? I find my breath very difficult to manage, some of the sentences seem so long, and I really do not know where I should breathe?—M. F. P., Brookline, Mass.

A. You must first obtain good breath control, by means of special exercises. If you have not that, you will not be able to keep a good, even tone to the end of the musical sentence. When you have acquired good breath control, you will study the words, their meaning and the construction of the sentences. Study the words as if they were intended for recitation only, without music. Then, when you sing them do not take breath at any place where it would sound ridiculous if you breathed there when speaking them. As for general rules: You may take breath in rests and at any mark of punctuation; if there be no punctuation and the sentence be unduly long, breath may be taken before a preposition or an adverbial phrase; that is, the breath may be taken before the preposition or before the word ushering in the adverbial phrase; but breath may not be taken between a noun and its verb, or between a verb and its object, or between a verb and its adjective, or between a verb and its adverb (when not a phrase), or in the middle of a word. The singer's aim must be to keep the literary sense intact, and to sing the literary line as smoothly and unitedly as if speaking. Breath control will do the rest.

Q. I am studying to be a solo pianiste and a teacher of the instrument. My teacher tells me it is altogether impossible for me to succeed in either direction with only one lesson a week. Should I take more than one?—Z. N., Providence, R. I.

A. If your teacher is competent—and I do not question it—he or she is the proper person to advise you. Nevertheless, I may say that, upon general principles, there is so much to be acquired and to be accomplished for a soloist and for a teacher to arrive at any degree of excellence that even a daily lesson would not be too much. First, the soloist must possess perfect technic, which is equivalent to saying that he must know how to spell and to form sentences, irrespective of how they should be said when formed; by technic is meant finger work, wrist work, pedal work, scales, arpeggios, double notes, chords, octaves, trills, ornaments, staccato, legato, marcato, cantabile and the many

gradations of touch. Then there is the art of phrasing, which is so little or so superficially understood, even by those who enjoy a certain reputation as "good" teachers, that we have many editions of the same classical work all with different indications for phrasing, according to the whim or crotchets of the particular editor (whereas phrasing, in its general lines, is a precise art). Then comes the general structure of the composition, which, if not understood, will render any attempt at interpretation defective. To understand that structure the player must have a sound knowledge of harmony and counterpoint, melody and polyphony. The soloist must be well versed in the history of music as well as in literature generally, which is equivalent to saying that he must have a very good general education. What will one little lesson per week avail for all this? The teacher must know all this and much more; it is not enough to possess it all, he must know how to impart it to others, he must be able to gauge a pupil's mentality in order to fit his teaching to it; he must know how to teach. And all this in one short lesson a week! The earnest would-be soloist and teacher should ponder deeply thereupon and prepare accordingly. Such questions remind me of a woman who once came to me and asked: "Can you teach me in twelve lessons how to teach singing?" Flabbergasted at first, after a moment's cogitation, I replied: "Yes, perhaps . . . ! It is not impossible IF you can assimilate and reproduce ALL that I tell you during the twelve lessons!" That ended the matter. Moral: There is no royal road to become a soloist or a teacher. There is only a steady, constant application of concentration and perseverance to the talent we possess, to make it reach its highest point of cultivation. The conscientious teacher studies always. Otherwise what would he know about the modern French and Russian schools?

Q. What is meant by a resolution, musically speaking? May I jump from a discord to another? that is to say, may I have a succession of discords without any concord between them?—ARSHA D.

A. In every discord there is a tendency for one or more notes to find a resting place on what may be termed a concord. If you play the fourth and the seventh degrees of the scale together of any key, it will be found that the ear needs the fourth to descend one degree and the seventh to rise one degree to what is called its resolution, when a feeling of rest is experienced. Sometimes the discord remains stationary while the remainder of the chord moves to a concord. This resolving of a discord into a concord is called its resolution. But a discord may resolve into another discord, and to yet another, each growing out of the former until concord be finally reached. You may not "jump" from one discord to another; you must let one merge into the next by never allowing the discordant note to proceed by more than one degree; this is termed conjunct movement.

Q. What is the quickest way to find if a piece is written in duple or in triple time?—MARY Q., Providence, R. I.

A. If the upper figure of the time signature (2 3 4 6 9 12) etc. is divisible by 2, the time is duple; if the upper figure of the time signature is divisible by 3 only, the time is triple.

Q. What is meant by "Key"?—E. L. T., New York.

A. "Key" is the name given to a regular series of sympathetically related tones or notes, whose distinguishing features are exhibited by its scale and its common chord (1st, 3d, 5th and 8th degrees).

Q. Why do some teachers start a beginner learning the notes as Do-re-mi, etc., while others teach C-D-E, etc? Also, which is the best method, and why?

A. Without wishing to appear frivolous, the self-evident answer is "because those individual teachers feel like it"! Replying more circumstantially, however, it may be stated that the alphabetical names (A.B.C.D.E.F.G.) are employed by the English and the Germans, especially for instrumental music. The syllables (Do—Italian, or ut—French, re, mi, fa, sol, la, si, do) are used by the Latin nations. However, the Tonic-sol-fa method (Doh, ray, me, fah, soh, lah, te, doh) is in such general use in our schools that it would be well if this system could be used exclusively. But, since the Doh is always the first note of the major scale, it would be necessary to have a sign to indicate its absolute pitch, which is now done by the use of the instrumental letter. It requires years to become a ready, rapid sight-reader by means of the alphabetical names, whereas by means of a scientific blending of this with the do-re-mi the writer is able to inculcate accurate and rapid reading, both for melody and for harmony, in three months.

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Anyway, as far as music is concerned, asking questions is a good thing to do, and your teacher will not tell you that you are asking too many, but will be glad to tell you everything you want to know, and to explain things more clearly that you may not have understood.

When you go to your lesson, be sure that you understand clearly all of your teacher's directions and explanations and ask why one thing is right and another thing is wrong. Ask why a note is written D flat instead of C sharp. Why the thumb has to go under on a certain key, why major and minor chords do not sound alike, why a Berceuse does not sound like a Mazurka, and a thousand other things.

Your teacher will not think that you are inquisitive; she will be glad that you are so interested in the whys and the wherefores of music.

Concerning Fairies

By Susie Gallup

"MOTHER, may I go over to Marie's house?" asked small Susie.

"Why, Susie, don't you remember you only practiced about fifteen minutes yesterday? You promised faithfully that you would make it up to-day, if I would let you stay out and play with Doris and Marie yesterday."

"Er—er, yes, but I had forgotten. Oh, I wonder why I do so hate to practice?" wailed Susie.

"Well, I have a plan," said her mother. "Let's pretend that each key is a little fairy and if you don't practice and make the fairies dance and sing they will soon grow old and stiff. Then when you want to play your piece for people the little fairies will be so stiff they won't be able to dance, and people will think you play very badly."

"Oh, that's a fine idea," exclaimed Susie. "When I am practicing my ugly scales and exercises I will be making the little fairies dance, and so when I play my piece they will be so limber they will just hop up and down making pretty music."

"That is the idea, exactly," said her mother.

The Bar

By Gwen M. Skett

HAVE you ever thought why we call the lines that are drawn throughout music staves "Bars"?

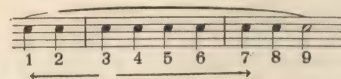
Perhaps you have called them "bar-lines"; that is a careless habit a great many of us have, for the real name of these lines is "Bar". The bar shows that the next note will be a strong pulse, and the weak pulses are "leading up" to, and "progressing" over the bar to the strong beat. Now, doesn't that give you the idea?

The bar is a sort of horizontal bar over which the pulses jump onto the next strong one, making the whole piece somewhat like a hurdle race. Now, when you jump over your horizontal bars in gymnasium you do not come down on your heels with a thump, do you? Then you must not come down with a thump on your strong beat, but just take a firm stand on it.

Now one more thing about the bar and the strong pulse. When you have made one jump in a hurdle race, you turn your face straight to the next one, and prepare for your next one, keeping

your eyes not on the spot *before* the hurdle (the end of the bar) but on the spot where you will descend (the beginning of the next one).

Now look at these measures:



Number three belongs to the jump (progression, we generally call it) that "one" and "two" took; four, five, and six belong to the jump that you are going to take to seven. Although three and four stand next to each other, their faces are turned in opposite directions, and they belong each to a different set of pulses. Now where is number nine going? It will still jump over the bar, but it will come down so silently that you won't even hear a sound at all.

The curved line over the whole is an aeroplane, flying over the heads of the notes and over the bars, to drop down and alight—oh, so softly!—at the end of the phrase.

Making Mistakes

YOUR brain is a very funny thing. Do you know anything about it? We are told that it is soft and grey, and that our thoughts and actions make little tracks or paths in it.

For instance, when a thought or action goes over the same path a great many times, that path becomes worn and the action slips over the path very easily. Then we call it a habit.

It is hard to break a habit, because the thought or action has to make a new path instead of following the old one.

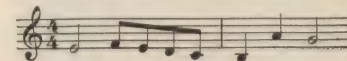
In practicing we have to go over the same notes on the piano many times until the little paths in our brain become worn deep enough for the thoughts to slip over them to our fingers easily and quickly.

That is why it is so hard to correct a mistake. The little thought goes down a path in the wrong direction (or to a wrong note), and we have to force it into a new track (or to the right note).

So do not give your poor little brain extra work to do by making mistakes in your practicing or by forming bad habits.

Who Knows?

1. What is a tambourine?
2. What is the lowest tone that can be played on the violin?
3. Of what nationality is Caruso?
4. Who wrote the opera *Il Trovatore*?
5. How many Hungarian Rhapsodies did Liszt write?
6. Which pronunciation is correct, py-an-ist, or pian-ist?
7. What is meant by a $\frac{3}{4}$ chord?
8. Who wrote the *Lost Chord*?
9. What is a quintette?
10. From what is this taken?



Answers to Last Month's Questions

1. THE C clef is used for some instruments and voices and gives middle c for the middle line of the staff.
2. Mozart wrote *Don Giovanni*.
3. It is an opera.
4. Castanets are small pieces of bone or wood which when clapped together produce a clicking sound.
5. Leoncavallo died during the summer of 1919.
6. His best-known work is the opera *I Pagliacci*.
7. Louise Homer is an American.
8. D C is the abbreviation for Da Capo and means return to the beginning.
9. A Saraband is an old stately dance in slow $\frac{3}{4}$ time.
10. Minuet from *Don Giovanni*, Mozart.

Musical Game to Teach Notes on Lines of Bass Clef

THE children skip round in a circle singing, to the tune of *Lightly Row*:

G, B, D, F, and A
On the Bass Clef always stay,
On the lines, as you know,
Reading up we go,
And in Music Land you see,
He can read who has the key,
G, B, D, F, and A
On the Bass Clef stay.

The children pause and face in; there is a child inside the circle who now holds up a card with the bass clef and points quickly to any line, calling on a child who responds with the name of the note or goes out of the game.

The song is repeated as often as desired.

Dr. Ills
Made some pills
For his patients many.
But, wondrous thing!
They learned to sing
And now he hasn't any.

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
d.	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	P	E	E

NOTE: Bach was born on March 21, 1685.
Haydn was born on March 31, 1732.
Chopin was born on March 1, 1809.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subject for story or essay this month. "Why I Like to Practice." It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of March.

The names of the prize winners and their contributions will be published in the May issue. Follow these rules carefully when entering the competition.

MY FAVORITE INSTRUMENT
(Prize Winner.)

ONE day I read a book which devoted a paragraph to a description of a girl playing the harp. So wonderful was the description that the harp became my favorite instrument.

Every one that I told about my favorite instrument thought that I was very silly, for, as I had never heard it played, how was I to know whether I liked it or not?

Finally, I went to a concert and heard a man play on a harp. He played some simple melodies for which the harp seemed to be made. One could almost hear words! The music carried me away to an enchanted land, and when I came back to reality I knew that the harp really was my favorite instrument.

MARY MILLER (Age 12),
New Britain, Conn.

MY FAVORITE INSTRUMENT
(Prize Winner.)

I LIKE the piano better than any other instrument because it has an orchestral effect and is one of the most perfect instruments made. The instrument as built to-day is the result of years of evolution.

It is capable of imitating many sounds, for example, the wind, a singing choir, bells, an echo, raindrops, etc. It does this so well that it has been known to lead one's mind to sleep by its soothing tones when well played.

The piano has more tones than any other musical instrument and is capable of sounding more tones at once and is therefore my favorite instrument.

ALICE G. WELD (Age 13),
Clinton, Ill.

MY FAVORITE INSTRUMENT
(Prize Winner.)

I HAVE heard many instruments played, but to me there is none so appealing as the violin. It pleads with us, begs with us, and softens our saddened hours and our harsh hearts. If the player is bright and gay, so is the violin; its happy music cheers us and makes the whole world look bright and gay.

I have never seen inside of the violin, but there must be many music fairies in it as we read in stories. There must be happy fairies and sad ones, and bright ones and dull ones, besides many other. So let us make the violin our friend and learn to love it dearly.

HELEN E. DOYLE (Age 12),
Oshkosh, Wis.

Letter Box

DEAR JUNIOR ETUDE:

I HAVE been taking THE ETUDE for several years and I like it very much. It helps me with my music so much. I am a member of the Harmony Class of Selma, and we like to try to figure out the puzzles in THE ETUDE as well as to read all the other interesting things.

MARY LOGUE (Age 13),
Selma, Ala.

Honorable Mention for Compositions

Paul Sullins, Portia Evans, Marjorie Warner, Ruth M. Weissenborn, Mildred Hungerford, Josephine Stark, Edith Adler, Alyce Barnes, Peggy Miller, Victor Townley, Virginia Elver, Mary Richie Riviere, Margaret Dyson, Lenore Alford, Mary Pearl Ballard, Kunnegunde Draeger, Bernice Weller, Ethel G. Frost, Mildred Elkes, Ada M. Hartley, Mildred Trautwein, Vivian F. Sheals, and Margaret Adams.

Puzzle Corner**Hidden Words**

By Grace L. Titsworth (Age 13)

(FIND ten musical terms in the following sentences by combining the last part of one word with the first part of the following word):

Many pianos, harps, violins and other instruments were in the room, but nowhere stood a little pianoforte, the kind Elsie wanted—or rather not Elsie but her unfortunate sister. "Oh," said Elsie to herself, "if I never get Rilla another thing I must get her a little pianoforte while she is sick. If lately I had not been so busy with Nell I never should have been in such a rush to-day." But after a while she succeeded in finding a pianoforte, and managed to be at home in time for tea.

Answer to January Puzzle

1. Bars; 2. Fine; 3. Base; 4. Run; 5. Line; 6. Pause; 7. Rest; 8. Space; 9. Scales; 10. Flat; 11. Tenor; 12. Measure; 13. Swell; 14. Sharp; 15. Line; 16. Treble; 17. Line.

PRIZE WINNERS—Alice Mae Arters (Age 11), Downingtown, Pa.; Eleanor Nullen (Age 12), Bridgeport, Conn., and Ruth A. Fredericks (Age 10), Canajoharie, N. Y.

HONORABLE MENTION—Glenn Gardiner, Gladys Cook, Peggy Miller, Marguerite Stalker, and Dorothy Coggsal.

Sleepy Susan

By Dorothy M. Hildahl

SUSAN was half asleep at the piano practicing her lesson, but getting no good from her work at all. Then, all of a sudden, she discovered that she had company right on the keyboard, and all around her were a dozen fairies listening to her lazily practicing scales. They spoke to her like this—"Watch us dance up and down the keyboard. See if you can make your fingers go as we make our feet go, never missing a step."

Susan tried her best. "Surely," she thought, "fingers should be able to go faster than feet," so she began to play and the fairies watched her, and corrected her every time she made a mistake, and told her to go over that place again.

Then the fairies jumped up on the keyboard again and tried to dance, but, dear me; they could not dance to Susan's music at all. "Susan," they all sang at once, "you forgot to count, and how can we dance if you do not keep time?"

So when Susan discovered that she was playing for a fairy dance she just had to keep time, and she found that it was not very hard, after all.

At the end of her hour the fairies all disappeared, and Susan ran and told her mother how she had been playing for a fairy-dance. "I had such a lovely time," she said, "and I do hope they'll come again, and I will try to play a little better every day."

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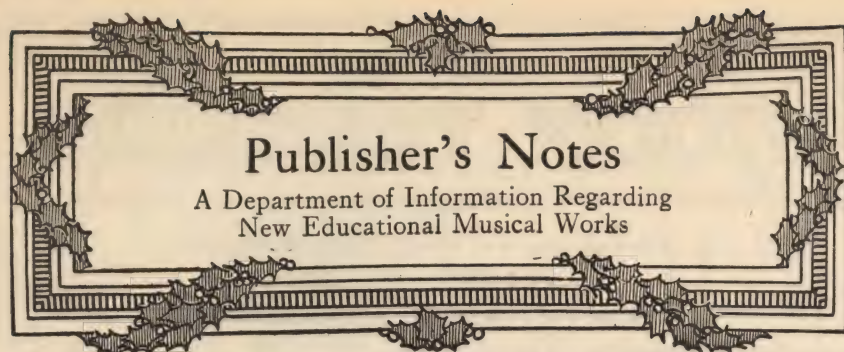
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March, 1920

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Our Mail Order business in Victrola records has been steadily on the increase since the cut in prices on Red Seal records last July. A good many of our patrons got the impression that this reduction in price was only temporary, but we wish to say that the new prices as listed are permanent.

With very few exceptions Red Seal records formerly selling at \$2, \$3, \$4, \$5, \$6 and \$7 are now listed at one-half these figures.

It is very generally known that a great shortage of Victor records exists at the present time, due to the fact that the Victor plant for over a year made no records at all, but devoted its entire facilities to the manufacture of war materials. During this period the demand for Victor records increased at a wonderful rate and it has been impossible for the company to "catch up."

We, however, do not confine ourselves to any one supply center in keeping up our stock of Victor records. We are buying records wherever we can locate them, and therefore have in stock a good many records which cannot be had from headquarters.

We have just issued another list of records which we have personally tested and can recommend.

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Fifty Violin Studies in the First Position By Levenson

This is a much-needed compilation of all the best first position studies selected from all the great writers for the violin. A teacher once using this book will never be without it we feel assured. The studies are arranged in progressive order so that the book may be taken up immediately after any instruction book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

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Piano Playing with Piano Questions By Josef Hofmann

We cannot too highly recommend this work. The mere fact that it is read by almost every one around this establishment warrants us in unhesitatingly recommending the book. Since the last issue there has been an addition made to the work. The article that Mr. Josef Hofmann has had in THE ETUDE will become a part of this work. There has been no article published in THE ETUDE for late years that has raised such an amount of enthusiasm and discussion as this article by Josef Hofmann on "The Indispensables in Pianistic Success." This article will be placed at the end of the work.

This book will be one of the most important additions to piano literature that we know of, so while you have a chance to purchase it at about one-half price why not take advantage of it? The work is one that every pianist and piano teacher should have.

Our special advance price is but \$1.00.

Selected Studies for the Violin in the Second and Third Positions By Chas. Levenson

After the young student has completed the work in violin playing in the first position the problem arises to introduce the second and third position in an acceptable manner; for this end it is necessary to have attractive studies, and it has been Mr. Levenson's idea in compiling this work to select the best second and third position studies from the works of all the great writers for the violin. These studies, however, are not at all difficult; they are such studies as the pupil may be able to take up after having done a reasonable amount of work in the first position. This volume will be welcomed by all violin teachers and students, as it is very difficult to obtain suitable material at this stage of the pupil's progress.

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Masterly Transcriptions of Three Classics for the Piano

It is not with undue enthusiasm that the Theodore Presser Company calls attention to three recent publications that are contributions of the highest order to published compositions for the piano.

It is rather difficult to name one of these above the other since each represents a different style.

We will first call attention to the *Chopin Waltz in D flat* arranged by Moszkowski.

Always a favorite piano number this waltz has been greatly enhanced by Moszkowski in such a manner as to make this arrangement superior to all others and the one that should be in every concert pianist's repertoire.

Many well-versed musicians agree upon the extraordinary ability of Edward Schuett to add the finishing touches to a classic for the piano. Schuett has made a most beautiful arrangement of Rubinstein's *Melody in F*, and this number, which will forever live in the hearts of music lovers, can most effectively be presented by the pianist using this unsurpassed arrangement by Schuett.

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Teachers should always be sure to insist on these arrangements, for in addition to being ideal for the concert pianist, they possess those excellent qualities a teacher desires in numbers for advanced students.

Easter Music

Choir directors who have not yet secured music for the Easter Services, are urged to avail themselves of our "On Sale" plan to secure the excellent material which we are offering this season. We are listing a number of novelties which will appeal to all interested in good music.

EASTER SOLOS.

Lord of Life and Glory, high or medium voice, F. A. Clark.

Easter Dawn, medium voice, C. P. Scott.

Christ the Lord is Risen, medium voice, Delafield.

EASTER DUETS.

Christ Victorious, for alto and tenor, Roberts.

I Am the Resurrection, for soprano and alto, Stults.

Easter Morn, for soprano and alto, Schoebel.

EASTER ANTHEMS.

Now is Christ Risen, Clark.

The Risen Lord, Morrison.

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EASTER SERVICES FOR THE SUNDAY SCHOOL.

The Risen King, R. S. Morrison.

Dawn of Hope, R. M. Stults.

Hail, Festal Day, R. M. Stults.

Melodies Without Notes By Mrs. H. B. Hudson

We had hoped to have this work out in time to fill advance orders before the present issue of THE ETUDE was in the hands of the readers, but owing to delays we are not able to make that announcement; however, we expect that this will be the last month that this work will be offered at special price.

This is a little volume that has no notes connected with it, all the playing is done by letters, as was explained in our last issue. It will be taken up only with the very first lessons and the very youngest beginners. It is a sort of tonic *sal fa* for the pianoforte. The success of previous works of this kind that have been published warrants us to believe that there is a demand for this work, and we therefore look forward to a very pleasing reception for the work.

Our special advance price for the work, postpaid, is but 35 cents.

The Four-Octave Keyboard Chart

We had hoped to announce that the Keyboard Chart would be on the market at this time, but owing to the scarcity of labor it was impossible to complete the work. We are therefore continuing it on the special offer for the next month at least.

This chart has two purposes: it can be used as a silent keyboard for practicing the five-finger exercises on the table, or it can be placed back of the keyboard to aid the beginner in becoming acquainted with the staff, the notes and names thereon, etc. A chart of this kind should accompany every instruction book, for there is no quicker way of learning the notes and the position on the keyboard.

Our special introductory price is but 20 cents, postpaid.

Twenty Progressive Studies for the Pianoforte By M. Greenwald

This is a new and most attractive book of studies. They are of about the same degree of difficulty and of similar character to those by Streabbog, *Opus 63*, but they are decidedly more modern. They will undoubtedly prove most entertaining to the young student and in addition they will afford splendid practice material. Each study is devoted to some particular point of elementary technic and each is written in characteristic vein; some of the studies are almost like pieces.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Anthem Book

It is hardly necessary at this time to explain to our readers the purpose of this book. We have already issued about ten of such works and all have been immensely popular. It gives choirs a great many of the best anthems, bound in suitable form, at a very minimum price, about one-third of the cost of the usual octavo music. Every one of these anthems has been tried out, and it is only the cream of our catalogue that is included in these books, so that any one who has to do with choir music need not hesitate to take advantage of the offer.

Our special price is but 20 cents, postpaid.

Songs and Dances from Foreign Lands Arranged for the Piano By M. Paloverde

This is a collection of very entertaining second grade pieces. The melodies are selected from the music of old lands, and these have been newly arranged for the piano by Mr. Paloverde. Among the countries represented are England, France, Russia, Servia, Bohemia, Spain and others.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Polyphonic Studies for the Pianoforte

There is rather a scarcity of works of this kind for the piano. Considering the great benefit and the educational value of counterpoint playing, it is a wonder that there has not been more studies of this kind produced. Of all the great volume of pianoforte studies that Czerny has written there is but one book of polyphonic playing; that is, part playing, and yet in actual practice the average musician is concerned in part playing about as much as in everything else. Besides this there is that intellectual training that is acquired by the concentration of the mind on the various voices that have to be brought out. We personally lay the greatest stress on this work. It is one that can be taken up from the very start; it will not contain very difficult polyphonic playing, but it will be a sort of continuation of a book of first studies by Bach, and we highly recommend the work to our readers.

Our introductory price is but 40 cents, postpaid.

Part Songs for Men's Voices

By W. Berwald

This book will soon be ready, but we are continuing during the current month the special introductory offer. This will prove to be one of the best collections of part songs for men's voices ever issued. The larger number of pieces in the book are original compositions by Mr. Berwald which have never before appeared; these are both sacred and secular. In addition, some very successful songs and part songs by other writers have been especially arranged by Mr. Berwald, making altogether a most attractive volume. The pieces are all of intermediate difficulty and they may be learned with a minimum of rehearsals by most any club or singing society.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Favorite Old Time Tunes for Violin and Piano

This work is very nearly ready, but the special introductory offer will be continued during the current month. This will prove an admirable book for violinists of modern attainment, offering, as it were, a wealth of the old and favorite melodies; just such things as violinists are frequently asked to play in gatherings. The book is especially rich in the old-time jigs, reels and other dances.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Teaching Song Album

There is a distinct class of songs that the voice teachers use for education. They are not necessarily difficult, but are suitable for the development of the singer's voice, and it is with this in view that the present volume is being compiled. It is sort of a studio volume; that is, educational and at the same time beautiful, not always suitable for public performance. There is nothing of any unusual compass or difficulty, but the songs are all of a practical nature.

Our special introductory price for this volume is but 40 cents, postpaid.

New Indian Song Collection By Thurlow Lieurance

This is the title adapted for the new collection of eight songs by Thurlow Lieurance. It is only necessary to state that this new volume will contain among other numbers the famous song, *By the Waters of Minnetonka*, to stimulate an immediate demand for the book. Other successful Indian songs by Mr. Lieurance will be included, notably the very beautiful song, *By Weeping Waters*. The book will contain a very beautifully illustrated preface by Mr. Lieurance, dealing with the music of the American Indian.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Advanced Study Pieces for the Pianoforte

This work is very nearly ready, but the special introductory offer will be continued during the current month. This will prove to be an unusually desirable volume for piano students who are somewhat advanced. We can give a partial list of the contents as follows: *Impromptu in C Minor*, by Reinhold; *By the Sea*, by Posca; *In Springtime*, by Noskowski; *Octave Intermezzo*, by Leschetizky; *From the Garden*, by Pesse; *Japanese Studies*, by Poldini; *Song of the Kankakeet*, by Morey. This list of pieces will give one a very good idea of the general character of the volume. All of these pieces possess technical quality as well as musical merit.

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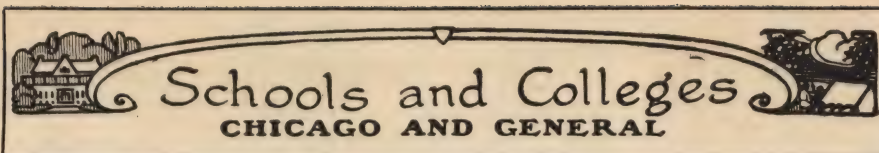
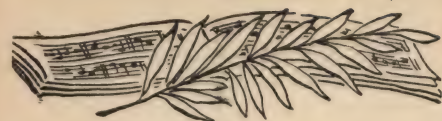
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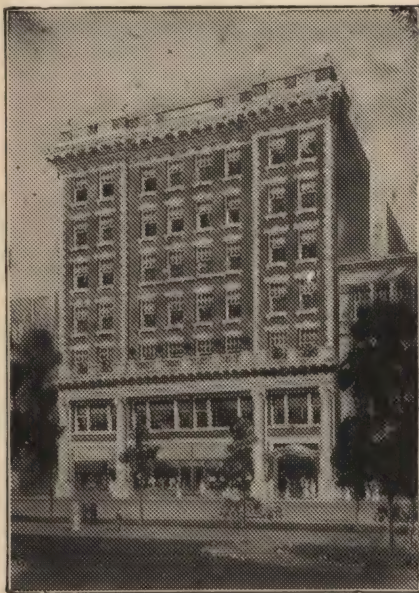
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Putting Fun into Scale Practice

By Fannie F. Brooks

THERE are two kinds of music lovers in the world. First, the kind who will not study music because they would have to practice scales. Second, the kind who would play better if they would practice scales more diligently. Scales have always been a bugaboo, and I suggest a way to make them more palatable to the child appetite.

When a student has learned to finger the scale of C correctly, ascending and descending, let him hum as he plays it. Do this for ear training. Get this quite smooth. Then start on D flat for the key note, remembering the fingering, and the child will build his own scale and flat the necessary notes. Next on D for the key note and so on. As the child hums along he will make all sharps and flats. He need not even know the names of the keys; in fact, give these later. In a few lessons he will have mastered the twelve major keys almost unconsciously. Now start the left hand alone on Key of C for the fingering, adopting the same humming method, then use two hands through all the keys. This makes good introductory practice for the lesson and there is nothing like it for ear training and technic.

Vary the rates of speed and force of stroke. All this will clothe with interest what was before deadly dull work. A simple tune may be given in the Key of C, then carried through all the keys. I suggest *Lightly Row*. You will be surprised how well they can do this, and how lively their interest as they go from one key to another. They get that skill and independence in passing over black keys which are generally left too late in their course.

How Do You Pronounce It?

By Mrs. C. H. Carpenter

DVOŘÁK, Saint-Saëns, Brahms, Liszt, Bach, Gounod, Rossini, Ponchielli, Donizetti, Wagner, Puccini, Strauss—how many of them can you pronounce and feel that you have not committed an unpardonable sin? Well you say to yourself, "I know what Dvořák and Brahms, Bach and Wagner are, but I'm a little in the dark when it comes to Ponchielli and Donizetti and even Puccini."

How many of us are in the same boat? Many persons of quite a high degree of refinement and a good knowledge of the music of the great masters, are unable to pronounce correctly some of their names. This is often the cause of painful embarrassment. It is certainly a fault that one can overcome and one that every musician or lover of music should attempt to correct.

It only requires some careful study and a little perseverance to be able, in a short while, to pronounce, without hesitation, the names of all the celebrated composers as well as the difficult cognomens of our present-day musicians and operatic singers. The reason that there are a great many of us who cannot pronounce these names is simply because we have not tried to learn to pronounce them. We have no doubt heard them pronounced correctly numerous times but we did not take the little trouble necessary to preserve the pronunciation in our minds.

Whenever you come on a name in music that is difficult to pronounce, find out just how it is spoken and study it until you feel that it will not slip from your memory.

Get a good pronouncing musical directory and go to work. Don't let a dollar or so stand between you and knowledge.

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Making Monkeys of Us

By Frances L. Garside

A SINGING nation is a progressive nation. A singing nation is never defeated in war. One cannot have a grouch in his heart if there is a song on his lips. You cannot hate the man next to you quite so bitterly after you have sung out of the same book and discovered that your voices harmonize. Instead of wishing to murder him, you plan to make him your partner in a duet.

There are many reasons why singing is good for the world. There is even compensation in the singing of the girl in the next apartment after midnight, for it gives you good cause to break your lease when the landlord raises your rent.

Everyone wants to sing. Those who can, do sing, and some who can't, try. Those who know they can't are happy in the song of others; in the change from the deadly monotony of business life; in the opportunity to get one's mind off high prices, the sorrows of the great world outside and the petty troubles within. Many are there longing to hear the songs a mourned husband, brother, or son had on his lips when he marched away.

The "fly in the ointment" is the effort of the leader to make monkeys of his audience in a mistaken notion that by so doing he is teaching it to sing.

For instance:

"I do not like the way you sang that last verse of *Giggles*, and I want you to sing it again. Suppose those in this row who are married sing the first line and those who are unmarried sing the next. Let's see which has more power."

Childish Nonsense

Or—

"You sing *A Day in June* as though you had never known one. Wake up! Sing it as if you knew what you were singing about. Oh, yes, you have all had perfect days in June. Let's see if you have. I want all who are married to sing the first line and all who want to get married to sing the second, etc."

Or—

"Suppose we try this plan: All over fifty sing one verse and all under fifty the next."

Or, since the leader is delving into the family cupboard, why not try this?

"All who have been divorced lead in *The Gang's All Here* and those who would like to be sing the chorus."

Or—

"Let the men who kissed their wives when they left the house sing *When We Meet Again*, to be followed by *Put Your Trouble in an Old Kit Bag* by those who didn't."

These evidences of bad taste are not imaginary. There are community chorus leaders somewhere, every day, who think they can wake up an audience in song by making this sort of appeal.

The community chorus is one of the most beneficent things this country has had in many years. The leaders, in the main, are marvelous in their skill in interesting men and women in song who haven't tried to sing in many months; their patience is wonderful; they are doing such good it would not be amiss to call them singing evangelists.

But—the men and women who comprise the audience are often of higher intelligence than that with which the leader credits them when he thinks he can put a song on their lips by first making monkeys of them.



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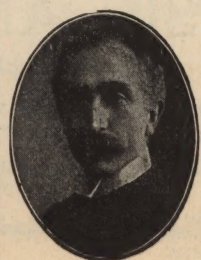
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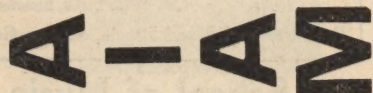
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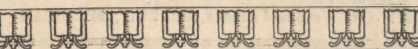
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Play a Piece Your Own Size

By George Gilbert

As you come away from the concert, what themes are uppermost in your brain? Seldom do we carry away with us impressions of phrases of great harmonic complexity; of tunes loaded down with accompaniment until they are all but drowned. No, it is the lovely, flowing legato melodies; the left-hand solo playing of the gifted pianist; the well-bowed air that the first violin played with a slumberous background of the orchestra's bass just sustaining, not burdening, it. Or, perhaps, it is the lively rataplan of the trap drummer's momentary emergence from his wonted obscurity; the soft thudding of the keyed kettle drums, against the Oriental lilt of high-pitched pipes. In short, the simple—the profoundly simple—appeal of the flowing phrase, the melodic content of beautiful tunes.

In this there is a lesson for the young player who yearns to play the great, whirlwind compositions; some *Rhapsodie Hongroise* of Liszt; some piece like the *Hammerclavier Sonata* of Beethoven. Youth struggles with such immensities and becomes a nuisance to the discerning listener. These are for the very few, the handful in each musical era. The beautiful, flowing themes are for the many. Seize upon and go deeply into the beauties of simple themes, even if it be only a few modest folk-songs. Kreisler does not think it beneath him to play

(and bring tears with the playing) *The Swanee River*; and who are you, young violinist, that you must inflict upon your small public the *Moto Perpetuo*, that only a Paganini could play to perfection in his time and a few others since?

David Bispham brings all the power of his artistry to bear to show forth the beauties of *A Banjo Song*, and who are you, Miss Conservatory Graduate, that you must worry the home folks to the verge of homicide with your perennial *Jewel Song* from *Faust*, when you cannot run half the intricate turns in it without slurring them all together, like a raw 'cello pupil trying his first "slide" from one position to another? If you are one of the few in a generation fit to sing the *Jewel Song*, sing it; but if not, let it alone and take up "something your size" and enjoy it—and let folks enjoy it with you.

Take some great simple theme. Make it your own. A dozen such, mastered, will make you up a program of excellence; a few "show pieces," delivered raw to suffering audiences, will make folks flee your musical presence as if you had the plague. But if instead you master the elements of music to be found in these simple themes, you will have laid the foundation for greater attempts later, when your mind and muscles, more practiced, more mature, can, with safety, essay their difficulties.

How Our "Yankee Doodle" Went to Europe

By Lawrence Leinheuser

THE introduction of *Yankee Doodle* into European lands as America's national anthem took place under very amusing circumstances. The War of 1812 had become tiresome to both America and England. Henry Clay and John Quincy Adams, the American commissioners, were at Ghent conducting negotiations with the British emissaries for the conclusion of peace between the two countries.

That Ghent should be the town selected for these negotiations was looked upon as no small honor by the simple burghers of the town. They felt very much flattered by this singular mark of attention and determined to show their appreciation in a tangible manner. This, they thought, could be done in no better way than by saluting the distinguished visitors with their respective national airs. But here a difficulty presented itself. With England's national hymn, *God Save the King*, the burghers were perfectly familiar, but when the question arose regarding America's national air, the towns-

men were unable to supply the answer. They questioned the bandmaster on the matter, but he, too, was unable to throw any light on the subject. They then decided to hunt up Clay and get the desired information from him.

They accordingly questioned Clay on the matter, and the American informed them that *Yankee Doodle* was the national air of America. The bandmaster, not being acquainted with the air, asked Clay to hum it for him that he might take down the melody. But this Clay was unable to do. The secretary of the American legation also failed in his efforts to hum the tune. Clay then happened to think of his negro servant, Bob, and calling the latter in, bade him whistle *Yankee Doodle* for the gentleman. Bob responded with alacrity, the tune was recorded in notes, and in this manner was *Yankee Doodle* introduced into Europe as America's national hymn. For years afterward it appeared in European collections under the caption, "National Anthem of America."

"The melody runs through every piece like a road through a country hillside. The art of conducting is to clear the way for this melody, to see that no other instruments interfere with those which

are at the moment enunciating the theme." This is the interesting statement of Modest Altschuler, conductor of the Russian Symphony Orchestra.



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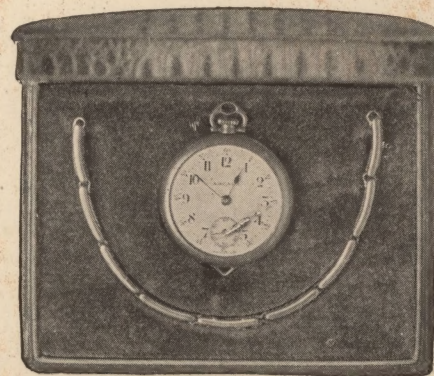
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